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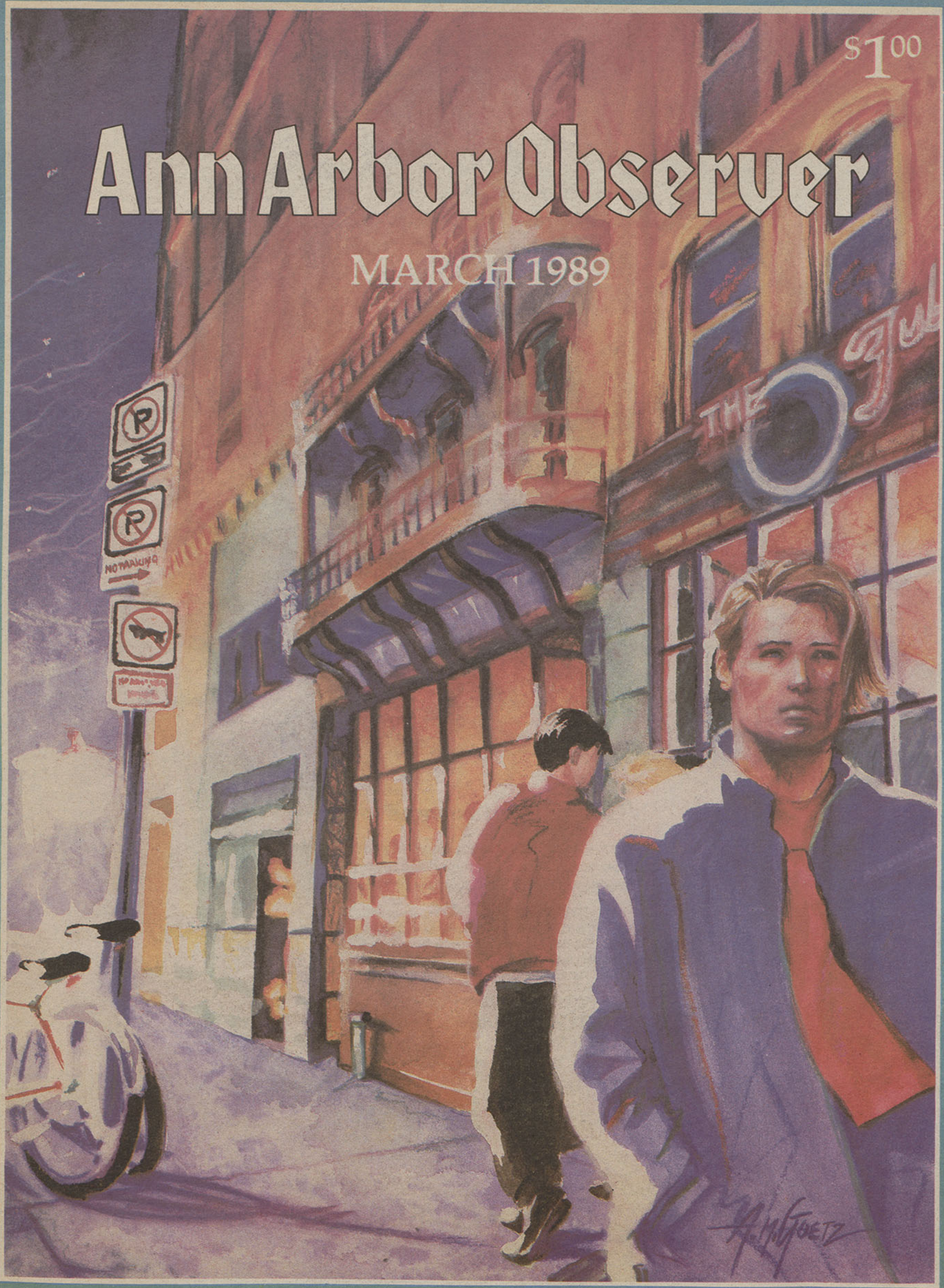
Ann Arbor Observer

MARCH 1989



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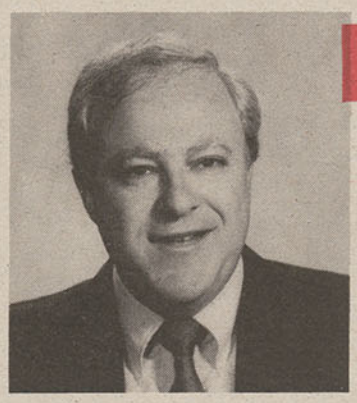
Terry Martin — Ward 2

"Service to the community is a basic responsibility of city government. To maintain quality, insist on efficiency and to be responsive to citizens' needs will continue to be my primary goals. As your voice on the City Council, you will continue to have a strong advocate for the needs of the Second Ward."

Donna Richter — Ward 3

"As a 24-year resident of the Third Ward, I recognize Third Ward priorities: Safety in our homes and streets, efficient city services on a realistic budget and controlled growth and development that will maximize our established quality of life. I am committed to be a strong, hardworking voice for the Third Ward on City Council."



Jerry Schleicher — Ward 4

"Ann Arbor needs a Council dedicated to providing the best possible services for the residents. I am committed to strive for the safety of our citizens, responsible and sensible growth and development, responsive and financially sound city government and to preserve the quality of life in our neighborhoods. It is my goal to establish a solid foundation to lead Ann Arbor into the 1990s."

Joe Borda — Ward 5

"Our neighborhoods have a beauty, a history and a way of life that must be passed on to our children. As a fifteen-year resident of downtown Ann Arbor, I have seen a number of changes — some good and some bad. We are fortunate that our west side neighborhoods have been preserved. I would like the opportunity to serve the Fifth Ward residents on the City Council — where I can work to ensure that coming developments will be harmonious."

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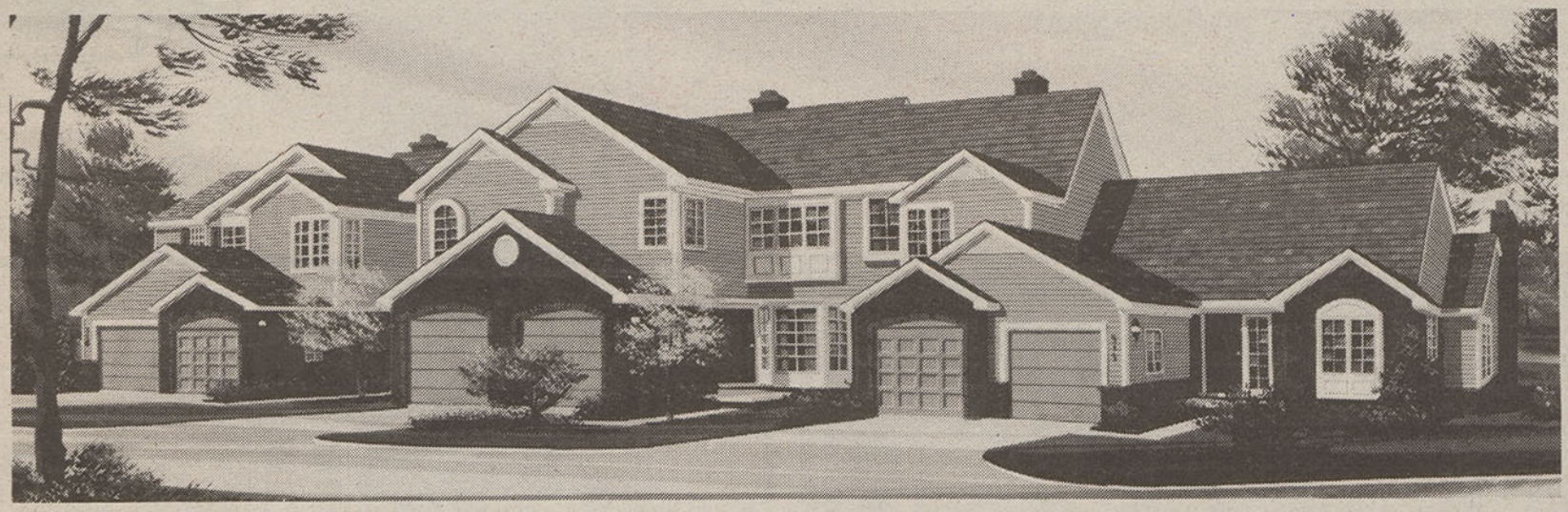

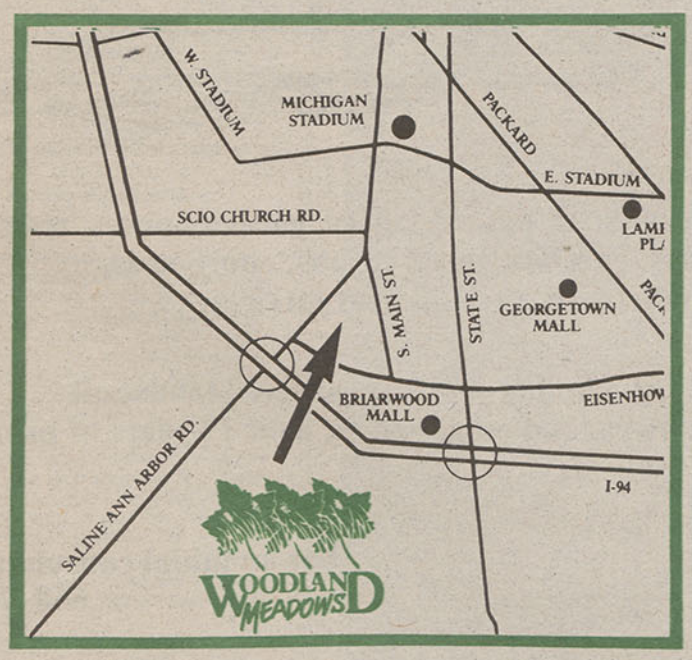

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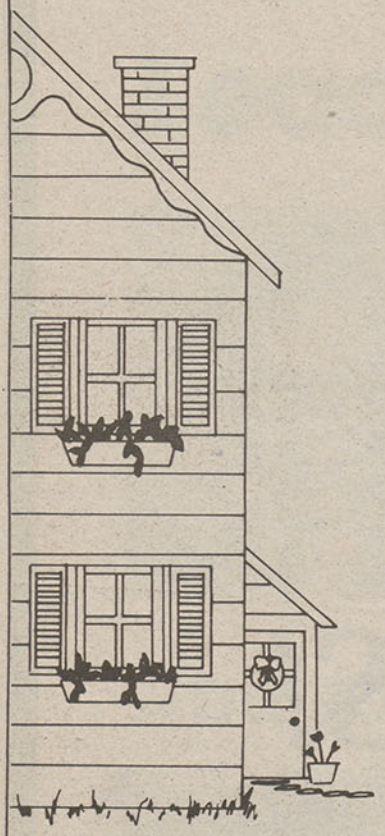

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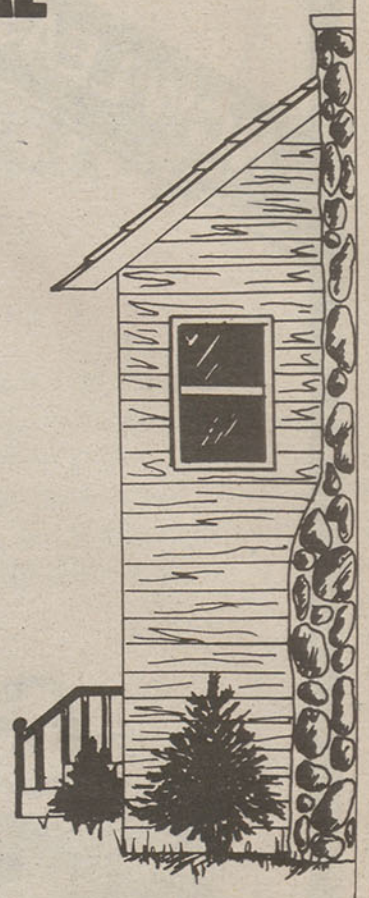

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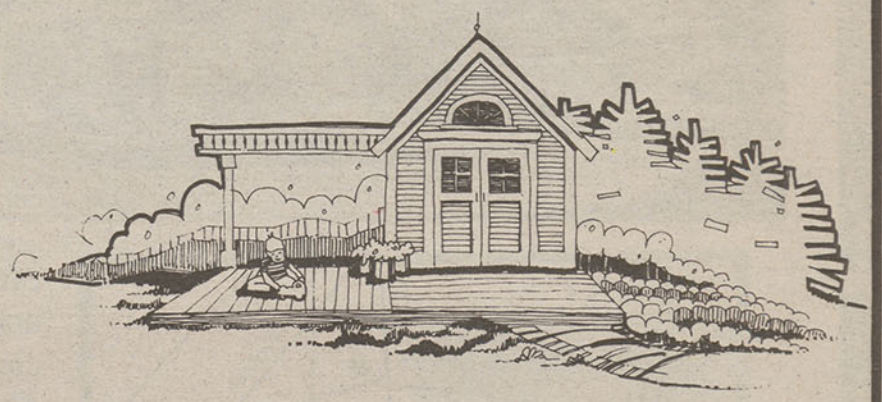

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The Ann Arbor Observer is published on the last Friday of each month, except for the April issue, published on the last Wednesday in March, the September issue, published on the last Monday in August, and the December issue, published on the last Monday in November. The Ann Arbor Observer also publishes an Art Fair Guide on the second Friday in July and a City Guide on the last Monday in August.

Subscriptions: $12 to Washtenaw County addresses; $14 to addresses outside Washtenaw County. Write to the Ann Arbor Observer Company, 206 S. Main, Ann Arbor, MI 48104. Telephone: (313) 769-3175.

Manuscripts: The Observer welcomes freelance material. Send manuscripts to Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, MI 48104.

USPS #454-470. Member Certified Audit of Circulations, Inc. Controlled circulation second-class postage paid at Ann Arbor, MI.

Postmaster: Send address changes to Ann Arbor Observer, 206 S. Main, Ann Arbor, MI 48104.

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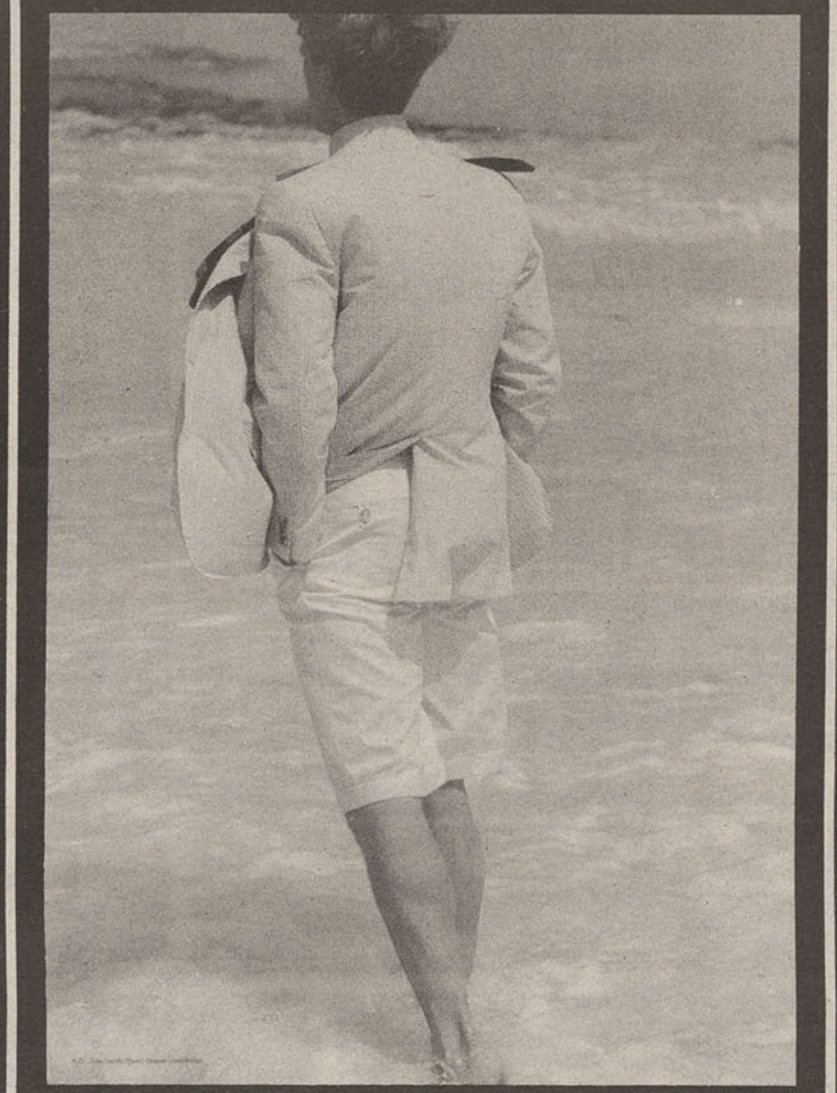
Printed by Inco Graphics (517) 676-5188
222 West Ash Street, Mason, MI 48854

Van Boven
1921



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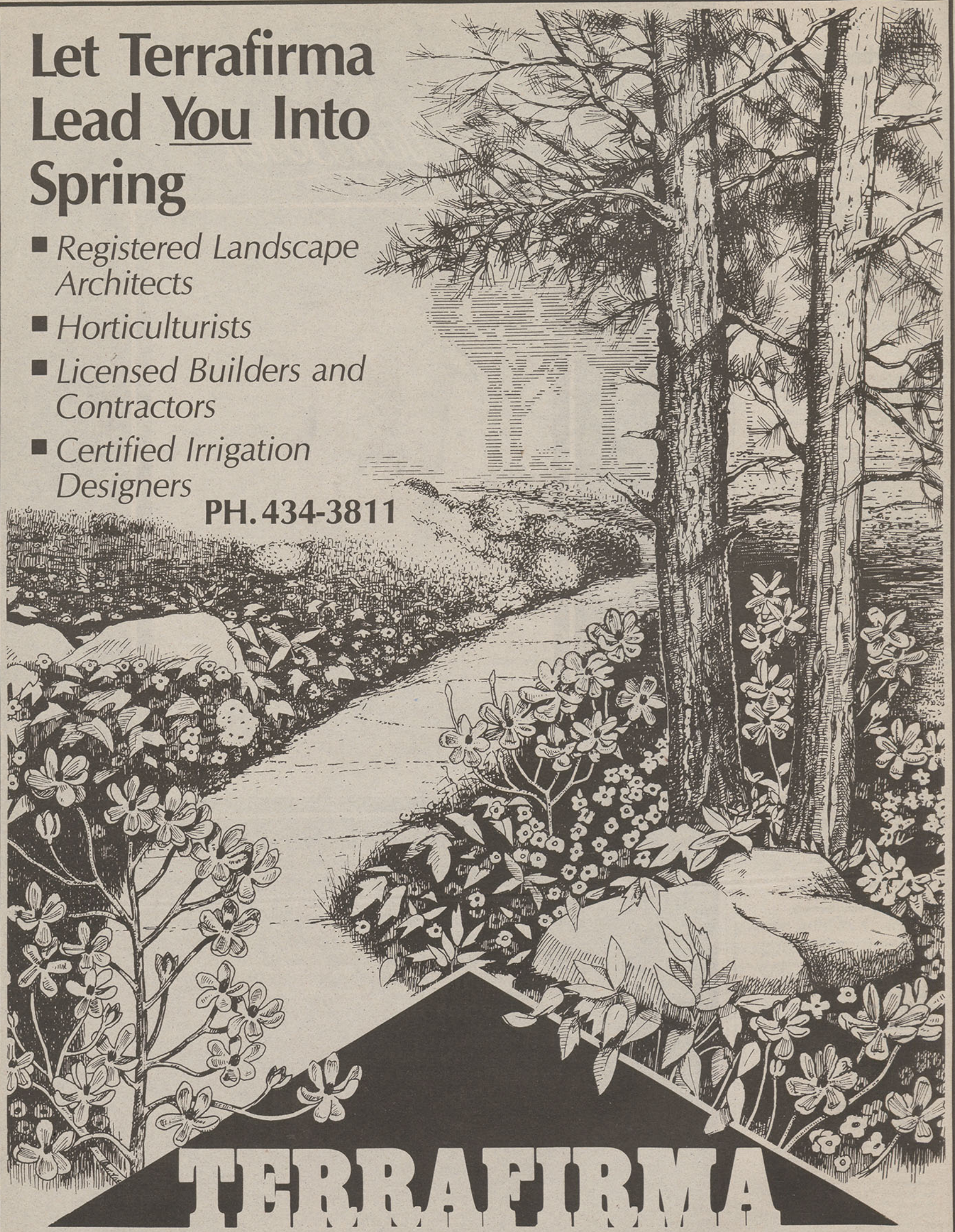

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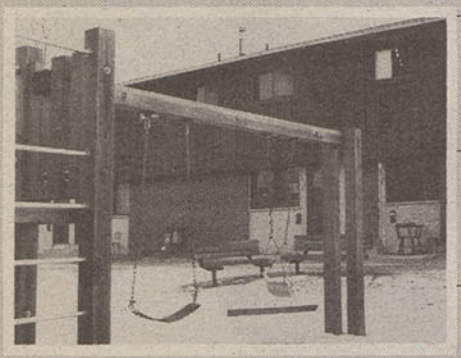

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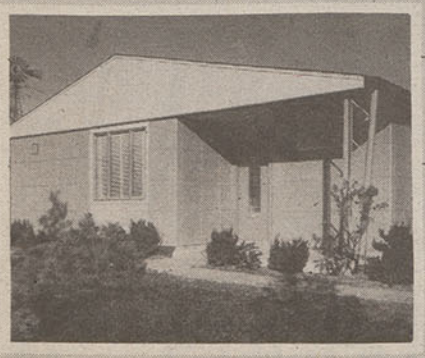

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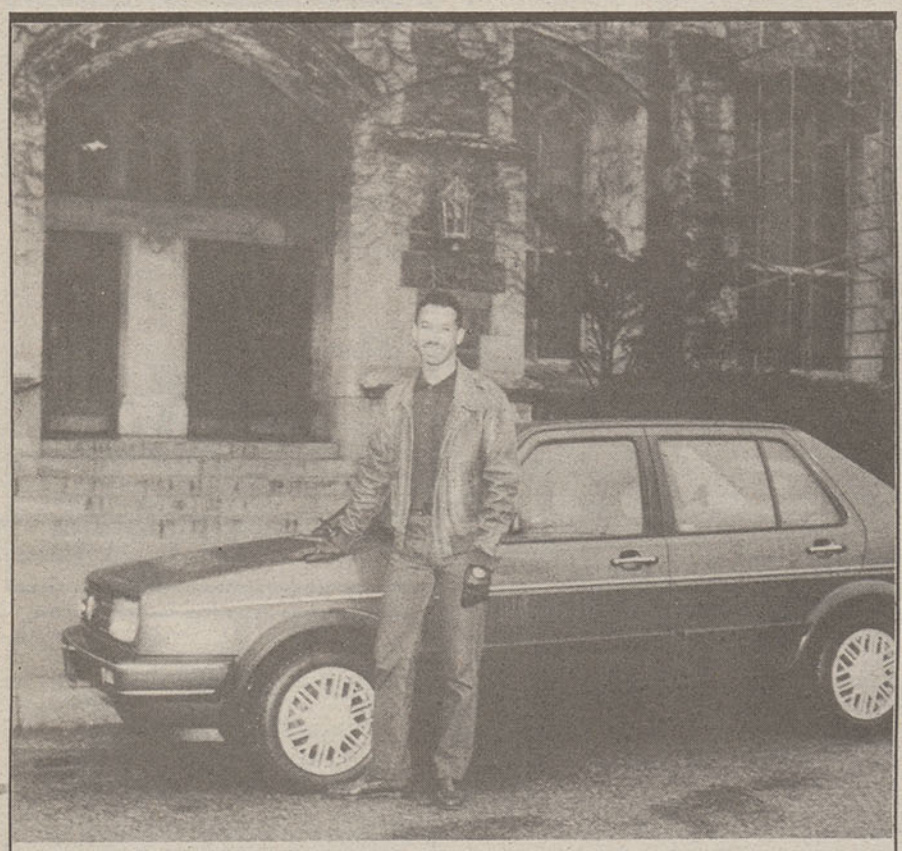

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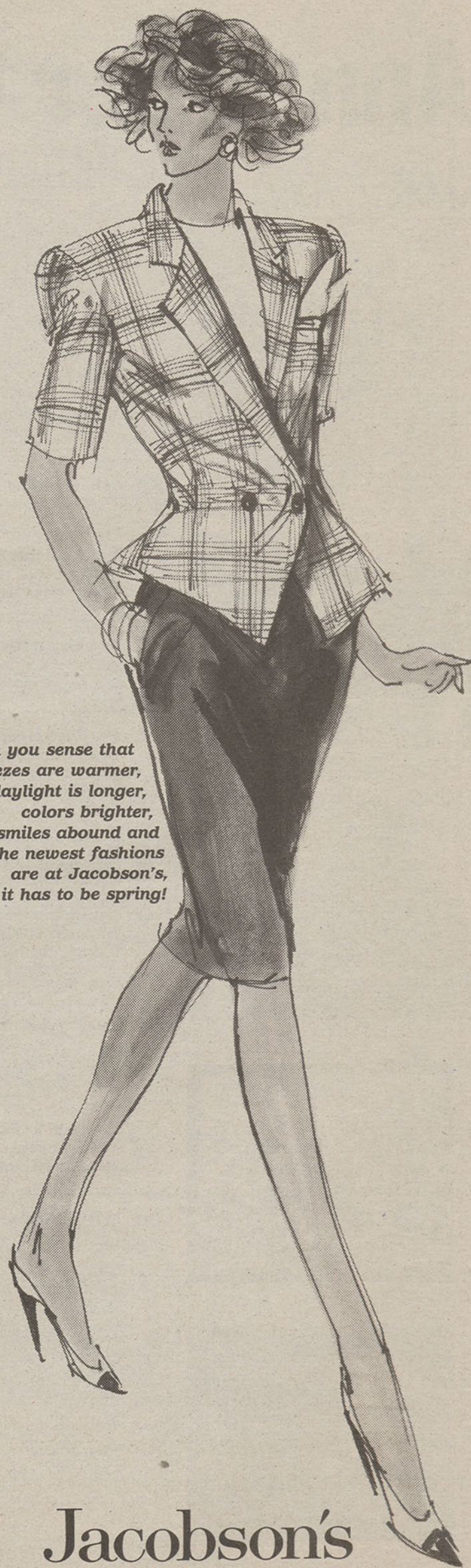
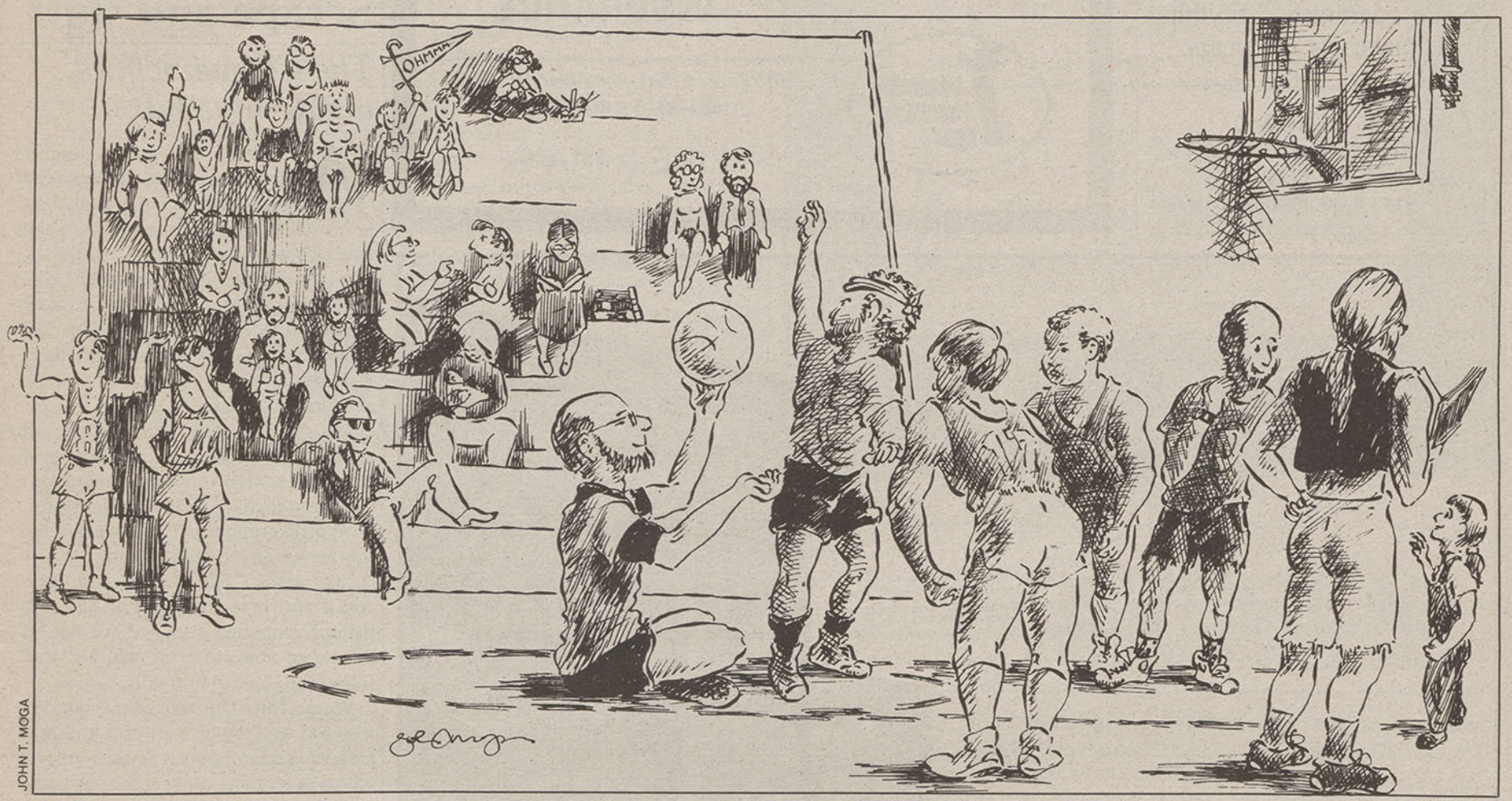


When you sense that breezes are warmer, daylight is longer, colors brighter, smiles abound and the newest fashions are at Jacobson's, it has to be spring!

Jacobson's



JOHN T. MOGA

Alternative basketball

The Zen Hoopsters say that the key is to not think about the other team.

On a balmy Monday night in January we decided to pass up the Detroit Pistons on TV and check out Ann Arbor's alternative basketball team, the Zen Hoopsters, instead. Game time was 7:30 p.m. We arrived at the Scarlett Intermediate School gym a few minutes early to talk to some of the players and find out what Zen basketball is.

Hoopster coach David Blackburn, who has dark hair, a dark beard, and blue eyes behind dark-framed glasses, was doing stretch exercises against the yellow cinder-block walls, but obligingly stopped to talk. He told us he manages the People's Food Co-op on Packard, and that all eleven Hoopsters work in alternative agencies or businesses.

"We were just a bunch of guys playing together, renting a gym like people often do, and we decided to get a team together," Blackburn explained. "We tried to think of what name seemed appropriate, and then we thought, What type of basketball do we play? It's Zen basketball! And we came up with the Zen Hoopsters, the idea being that Zen is a way of life, and that's the way we think of basketball the game. It's like life."

March Wells, also bearded, a worker/owner at Blossom Foods, added, "Life is the big piece, basketball is the smaller piece, but the approach is the same."

More Hoopsters and members of the opposing team, the Dion Ventures, arrived. Amid the increasing din of bouncing basketballs and pounding feet, Mike Garfield, also bearded, and sporting a sweatsuit from the Ecology Center, where he works, elaborated on the meaning of Zen basketball. "In Zen they talk about life flowing like a river. So in the same way we sort of see life, instead of in little snapshots—you know, a basketball game here, a basketball game there—it's all like a long river of basketball games."

"Interconnected," said Wells.

"The games, the practices, talking about the games afterwards," said Blackburn.

"It's a meeting of the playground with the higher ground," said Garfield.

This is the first season of city league competition for the Hoopsters, and their record was 3–1 going into this game. By seven-thirty, a handful of enthusiastic Hoopster fans had gathered at the gym. Sarah McAvinchey, pre-teen daughter of blond Hoopster Don McAvinchey, acts as general manager for the team ("I manage the water," she said). Her younger sister, Grace, was helping her. The Hoopster fans were dressed mostly in purple, lilac, and mauve clothes, while supporters of the Dion Ventures (it's a building company) seemed to favor green, yellow, orange, and beige.

When the game began, we noticed that the entire Hoopster starting five had beards, of varying length, design, and color.

"They're the hairiest team in the league," said Linda Feldt, a holistic health practitioner and Hoopster booster. Feldt was using a video camera to tape the games for later discussion.

Brian Larkin, who has a long ponytail, wore a red scarf around his head. Jack Laurent had on bright lilac tennis shoes, and Charles Griffith wore muted pastel shorts. The Dion Ventures players were beardless, though a few had mustaches.

The first half was low-scoring. At half-time, the Ventures led, 23–16. Fan Ruth Ransom told us that the Hoopsters weren't able to break through the Ventures' defense and make inside shots.

During the third quarter, Wells took a spill, but rolled on his shoulder, waved his feet in the air, and was OK. Garfield tried to throw the basketball backwards into the hoop and missed; McAvinchey tried to fake out the opposition by looking anywhere else except where he threw the ball. The Ventures were still ahead, 31–25.

Bob (he won't give his last name; he's just Bob), who has a curly black beard and glasses, recorded commentary for Feldt's videotape. Instantly promoting the Hoopsters' opponents to the Boston Celtics, he said quietly into the video camera mike, "The Celtics have never lost in Scarlett School gymnasium. Of course they have never played in the Scarlett School gymnasium."

In the fourth quarter, the Hoopsters' play suddenly came together. They seemed like a new team, but midway through the quarter they were still down by six. With four minutes left to play, Blackburn called a time out. The Hoopsters came out stronger than ever, making most of their shots, and Wells tied the game 39–39 with a long shot from the side. First the Ventures, then the Hoopsters, made a basket. The score was 41–41 with 49 seconds left to play. After fouls by both teams, the score was 43–42, the Ventures ahead. Then in the last few seconds, McAvinchey was fouled and made both baskets, bringing the score to 44–43. A last basket by McAvinchey made the final score 46–43 for the Zen Hoopsters.

After the teams shook hands, we asked an elated Blackburn how the Hoopsters made such a dramatic comeback.

"In the fourth quarter we played the way we were supposed to play," he said. "Before then we weren't playing Zen basketball. It took three quarters to get ourselves connected together and stop

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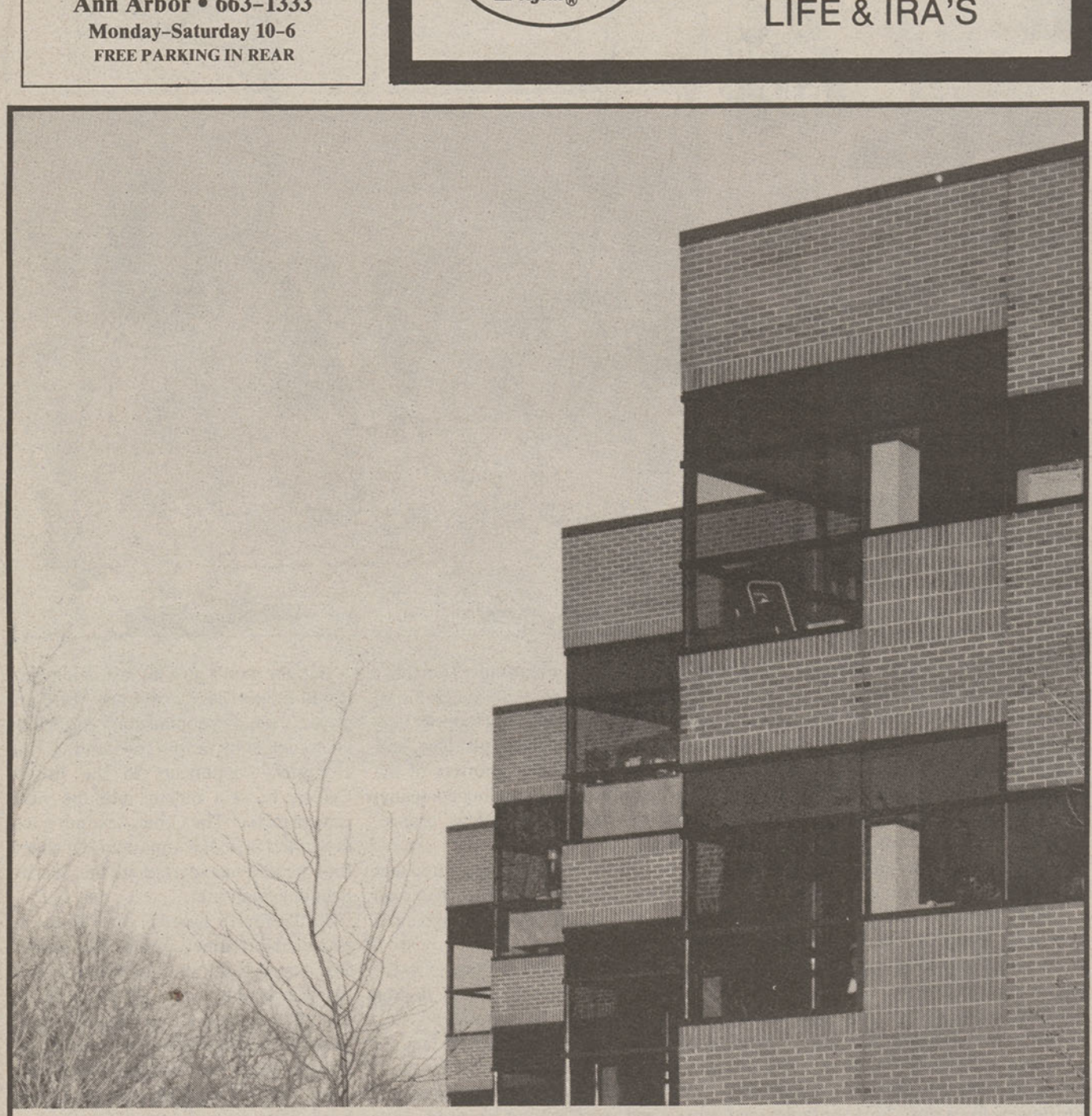

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worrying about the other team. We had to let them do what they wanted."

"We just kept telling ourselves—we're doing fine, it'll be all right," McAvinchey said. He paused and smiled. "Basketball is like life. You have to keep shootin'."

Scrape and stuff

The Clague School taxidermy club

We heard that science teacher Dave Szczygiel (pronounced Segal) had a lot of dead animals in his lab at Clague Middle School and that kids were stuffing them. One afternoon we dropped in on Szczygiel's taxidermy club and found it was true. High on a cabinet in Room 124 was a row of stuffed animals: a crow, some squirrels, a badger, a raccoon, a possum. Mounted near the door was a red fox.

We met up with Tony Oldani, an eighth-grader, who was cleaning up a possum head. He wore white vinyl gloves. "It's very greasy," he told us cheerfully.

"You like doing this?" we asked, keeping one eye on the dead possum.

"Oh yeah. I like working with furs. And it's fun to re-create animals and pose them. I connected a squirrel skeleton so that when you move his tail, his head moves too," he said proudly.

We met Mike Durston, seventh-grader, who was working on a gray squirrel, and Gabriel Katsambouris, seventh-grader, who was scraping away at a brown one. Rob Waissi, seventh-grader, was putting on his vinyl gloves, getting ready to work on another possum. Nathan Burgess, seventh-grader, told us that what he was working on was "probably a possum." Salim Bhabhrawala, seventh-grader, was getting the fur off a deer head. "Eventually, it will become a skull," he told us. Marc Medrich, an eighth-grader, was working on a pig skeleton. "A man in the country gave it to us," he said. "I'm going to fit the bones together and make a model." Off to one side, Bobby Kim, seventh-grader, rolled a lollipop in his mouth while he stuffed cotton balls into a small hawk.

"Bobby, you be careful with that hawk," Szczygiel said. "Bobby has a special knack with birds," he told us. "We use cotton and styrofoam to stuff the good ones. We'll also use sawdust, wood chips, clay, and paper towels. We're distinctly a low-budget operation."

Szczygiel, a young (twenty-five), sandy-haired, husky six-footer, was dressed in gray jeans and a shirt with rolled-up sleeves. He's in his second year of teaching at Clague. He said the taxidermy club had twenty-six members at one time—generally, more boys than girls. But in time more than half dropped out. "They couldn't stomach it," he said. "And there *are* smells."

As we talked, some older boys poked their heads into the room and watched for a few minutes.

"Gross," one said.

JONATHAN B. WRIGHT

"You don't get sick?"

"Nah, you get used to it," one of the club members said.

"This is not me." They poked their heads out.

The club members talked back and forth as they worked.

"Where'd that razor go?"

"This bird is awesome."

"Don't fart with it."

"Can I have that ear?"

"What for?"

"That's *my* foot."

"You gettin' the meat off that possum head?"

"This guy is frozen, Mr. Szczygiel."

"Stick him in a bucket of hot water," Szczygiel answered.

Szczygiel explained that he started the taxidermy club to teach practical science. "The kids learn chemistry. How to turn fur into leather—salt and alum and let it soak. It's a primitive leather, but it's leather. They learn anatomy. They can identify organs—heart, liver, gall bladder. They get into ecology. They'll cut open an animal's stomach and see what it has been eating."

Szczygiel went through the Ann Arbor public schools and graduated from EMU. "I'm a teacher. I'm self-taught with taxidermy—I got a book out. I've never even met a taxidermist."

Would he like to become a taxidermist one day?

"Definitely not," he laughed. "It's a smelly job. We once had a skunk in here. We cleaned him up outside, but those were heavy duty smells. Twice a week is enough for me."

What was the biggest animal the class ever worked on?

"Well, someone gave us a bear. His head, coat, and claws. He's in a drawer. One of these days we'll mount him."

What was the smallest?

"We had a very successful mouse."

We asked Szczygiel where he got all his dead animals.

"Road kills. I live out near Pinckney, and I drive in North Territorial every day and pick them up." He smiled "Probably if I didn't live in Pinckney, there wouldn't be a taxidermy club. If we had to wait for donations, there wouldn't be enough for the kids to work on.

"And donations can be tricky. One day while I was out of the lab, the grandfather of a Clague student brought in a dead possum that he said his dogs had killed. He put it in the freezer.

"I didn't know about it. I guess it was about five hours later, I opened the freezer to get something, and there was this possum, standing up, trying to get out. It took us a while to thaw the poor fella out. He's back in the woods now. But if he ever starts hanging out around North Territorial, I'll probably get him back."

Little house in the stadium

And on Ferry Field and a golf course, too

Phyllis and Leon Tweedy live in a house on the grounds of the U-M golf course. Leon Tweedy is supervisor of the golf course and the U-M Stadium. Before they moved to the golf course in 1986, they lived in another U-M house, inside the stadium. And before that, they lived next to the tartan turf football practice field at Ferry Field. At their

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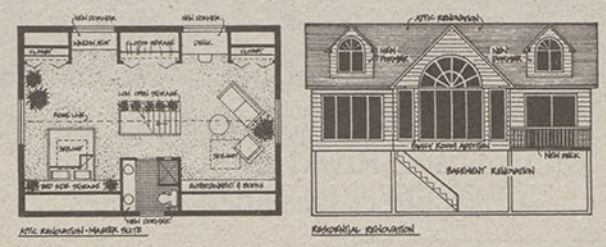

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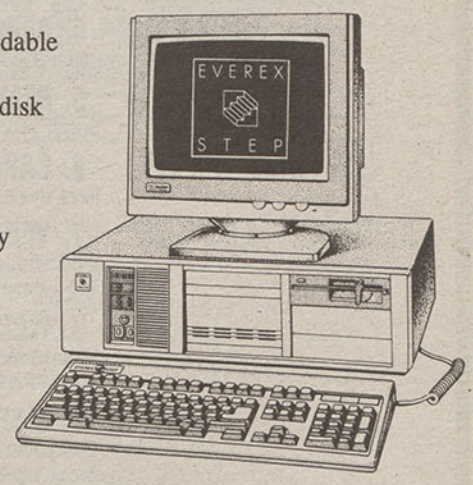

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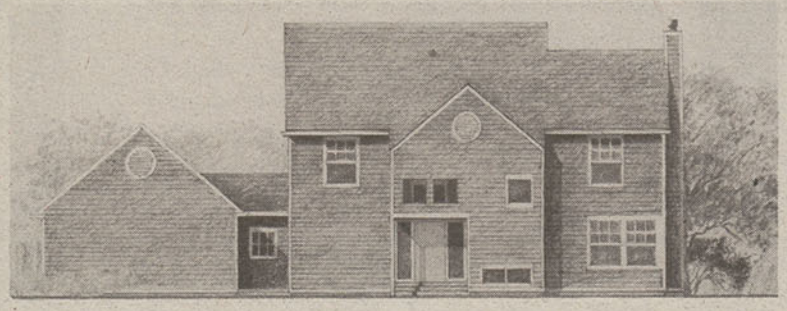

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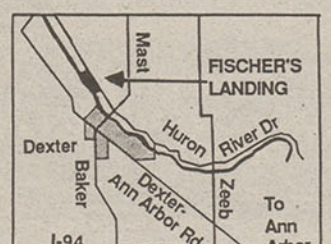

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present house, they pick up lots of golf balls in their yard. At the stadium, the family got to pick up lots of beer cans, whiskey bottles, boxes of half-eaten Colonel Sanders fried chicken, and such inedibles as hats, umbrellas, newspapers, and programs. And at Ferry Field, they got to hobnob with the great and near great.

We talked with Phyllis Tweedy between phone calls at the U-M Law School, where she works as a receptionist. She told us that she and her family first lived in the Ferry Field house (three bedrooms, all small, one bath). "In 1979 we moved to the house inside the stadium by Gate Five [also three bedrooms, one bath]. We had five kids by then."

What was it like to live with five kids inside the stadium?

"Oh, it was beautiful," Tweedy said. "The grounds and all. It was so private. My kids could roller skate, bike all over. I never had to worry about them. The fence was always locked.

"Of course in a way you were in a prison, too. You always had to unlock the gates to get out and lock them behind you. Sometimes the locks would freeze up in winter and you couldn't get them to work very easy. And if anyone ever saw you unlocking the gate to get out, they'd drive up and say, 'Let us in.' And they'd get mad at us when we said it was closed. 'What're you doing there then?' they'd holler. And when we told them we lived here, they'd say, 'Ooh.'

"There was one bad thing there—parking. Parking was terrible during basketball season. During a basketball game at Crisler, they park cars right against the stadium fence and gates, so unless you're inside before the game starts, you can't get home till it's over and everyone's left."

How did she feel about having 100,000-plus guests in her front yard every football Saturday?

"Oh, I liked it. It was exciting. Of course, we did have people wanting to use our toilet all the time, and before we fenced in our own little yard, they'd take our porch chairs off to sit on them. The nights were real quiet inside the stadium."

How would she compare her stadium house to her golf course house? (Three bedrooms, bath and a half, no family room, but good closet space.)

"There's more privacy at the golf course. And it's quieter. Though it's pretty dangerous there. We don't let the grandkids in the backyard because there's so many golf balls flying in."

And what was it like living on Ferry Field, next door to football practice almost every afternoon?

She was silent a second. "Well, once I had a very embarrassing thing happen to me there. We had a dog named Bojangles when we lived there. We called him 'Bo.' The problem was that Bo had this habit of barking at the football players. One day he was barking his head off, and I went outside and yelled, 'Shut up, Bo.' My kids, who were very little then, all started shouting, too: 'Shut up, Bo. Shut up, Bo.' And Bo Schembechler turned around. It was very embarrassing. And he's such a nice man."

Another nice man, Tweedy said, was former president Gerald Ford, who visited campus one day in 1976. At that time, she had a day-care program going in her Ferry Field house. She remembers the Secret Service bringing the president into her living room moments before he was to go into the football building next door and address the team before practice. "He even took time to shake hands with one of my little day-care kids," she says.

A group of reporters and TV folks was waiting to interview the president on the practice field. He had been on North Campus and was running late.

Then as now, Bo Schembechler's football practices started promptly at 3:30 p.m. A former coach who was inside the football building that day in 1976 recalled that a Secret Service man informed Schembechler and the assembled players and coaches that the president would be about fifteen minutes late, but that he was on his way and wanted to talk with the team before practice that day. It was then about 3:25 p.m.

Schembechler looked at his watch and said grimly, "Practice starts at three-thirty."

"But Bo," an assistant coach said, "he *is* president of the United States."

"Practice starts at three-thirty," Schembechler repeated.

The seconds ticked away, and then the minutes. Everyone looked at Schembechler, who was silent.

And then some brave, amused, or suicidal soul said, "It's three-thirty, Bo."

Schembechler looked at his watch again. "I've got three twenty-eight," he said. And there the clock stayed.

Now, all these years later, it's nice to learn that, late as he was for football practice, the president lingered an extra moment that day to greet a day-care tot in Phyllis Tweedy's house on Ferry Field (three bedrooms, all small, one bath).

Note from the MUG

Where does a street person keep a gallon of milk?

An Ann Arbor native who's now a U-M junior sent us this note:

Last summer I worked at the MUG, an ensemble of fast-food restaurants in the basement of the Michigan Union patronized almost exclusively by students. One night, a man who looked to be in his sixties shuffled up to my counter. He looked emaciated—six feet of bones and wrinkled dark brown skin—and three of his front teeth were out.

He asked to buy a large coffee. I gave it to him free, and he left.

After a few minutes, he realized what I had done and came back.

"What's your name? No one ain't never given me nothing before."

"My name is Veronica."

"My name is Tom. I'll come back and buy you a drink someday."

Drifting in and out of restaurants and coffee shops appeared to be part of Tom's daily life. A few days later, he was back. He wore maroon corduroy pants and a plaid shirt, and his hair was greased back. He cuddled a brown paper grocery bag as if he were holding a baby.

He seemed glad to see me as he shuffled up to the counter. Slapping a five dollar bill down on the shiny plastic next to the straws, he asked for a cup of coffee.

I poured the coffee into a large cup, put a lid on it, and set the coffee and his change on the counter.

Tom told me to keep the change.

"No, Tom, I don't want your money," I said.

"Here, take it—buy something nice for your kids," he persisted.

"I'm only a college student. I don't have any kids," I replied.

"Well, here. Buy something nice for yourself, then," Tom said in exasperation, and walked away. I stared at the bills on the counter, wondering if I should try to catch him. Then I decided to keep the money and buy something for him with it—a T-shirt, or maybe some socks.

I hadn't had time to buy the socks yet when Tom came back into the MUG a couple of days later. He handed me a gallon of milk and asked if I could keep it in the MUG's cooler for him. I didn't know what to say, so I said okay.

That was a mistake. When I came into work the next day, I heard Tom screaming. He was jumping up and down and pointing a skinny finger at the cooler. "The milk in the cooler!" he shouted to a woman behind the counter. She just stared at him. Customers were staring at him, too.

I ran behind the counter and grabbed Tom's gallon of milk and shoved it at him. "Here, Tom, here's your milk."

The woman behind the counter complained loudly. "Who does he think he is, anyway? We don't have to keep his goddamn milk for him! What does he think this is, his house?"

Ignoring the customers' stares, I bought Tom a cup of coffee. He poured out half of it and filled the cup the rest of the way with milk, mumbling something about diabetes.

I put his milk back in the cooler, and we sat down together. He complained about how bad kids are today, and told me he had a birthday coming up.

Tom didn't come back to the MUG after that. His milk stayed in the cooler untouched until it expired. I never did give him the socks.

Calls & letters

Research credit

Last month's story on Burnham Connolly inadvertently left off credit to Marilyn Moran, Susan Barnes, and Joseph Stern, who helped with the extensive research. ■

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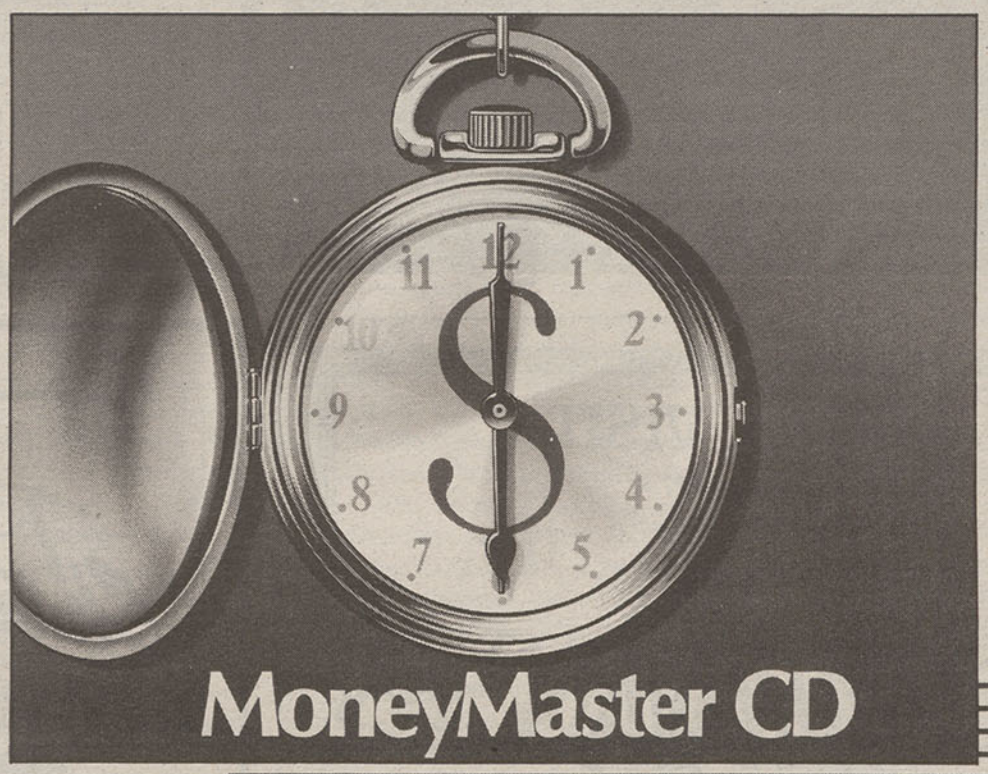

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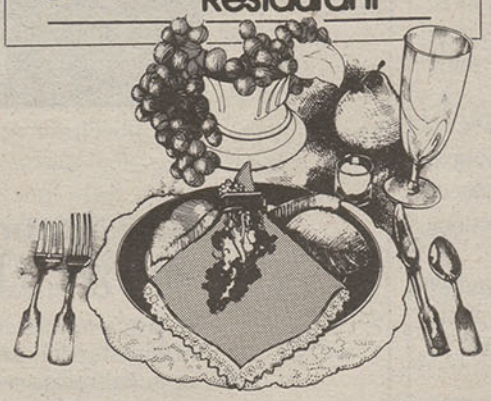

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PETER YATES

The troubled Varsity House motel. Bankrupt and vacant in the early 1980s, it's now proposed as a halfway house for state prisoners nearing parole. The proposal has triggered the biggest planning fight in Ann Arbor's history, but legally the city has no standing to block the project.

The Varsity House war

In Ann Arbor politics, rejecting the prison on Washtenaw would be open-and-shut. But the state prison system plays by tougher rules.

The January revelation that the Michigan Department of Corrections (DOC) wants to lease two floors of the Varsity House motel triggered the most spectacular planning protest Ann Arbor has ever seen. In past development fights, neighbors have assailed even day-care homes as threats to public safety. So the proposal to house 120 convicts at one of the city's busiest intersections set off opposition of truly breathtaking proportions. The *Ann Arbor News* estimated that as many as 1,500 people showed up at a mass meeting at Pioneer High School—including one who pleaded, "Let's not turn the Varsity Motel into the Bates Motel."

The stiff, unresponsive state bureaucrats at the meeting didn't do much to offset that hyperbolic image of horror movies and murder. They didn't even make it clear to a lot of people in attendance that 121 state prisoners not yet eligible for parole are *already* living or working in Washtenaw County—nearly three-fourths of them in Ann Arbor.

"Halfway houses" between prison and freedom have been used in Michigan since the 1960s. Studies of recidivism have shown that assigning prisoners approaching parole to a small, comparatively homelike setting increases their chances of making the huge social and economic leap from prison back to normal life. But giant facilities like the one proposed for the Varsity House are relatively new. They seem to spring from the unwholesome combination of a burgeoning prison population, pressure to cut costs, increasing public concern about prisoners, and the availability of cheap, underutilized space in old motels and downtown YMCAs.

Currently, the 121 "community prisoners" assigned to Washtenaw County are divided between traditional small halfway houses, their own rooms or apartments, and a large facility in Romulus whose residents are simply dropped off in downtown Ann Arbor each day to work or look for jobs. DOC deputy directors Denise Quarles and Leo Lalande told the Pioneer meeting that the impetus to change that setup was a 1988 law requiring that all such prisoners be either housed under twenty-four-hour supervision, or else kept on "electronic tethers" that transmit a telephone signal if they leave their residences during a nighttime curfew. The tethers are very expensive, and so is full-time supervision in small halfway houses. The result was pressure for larger institutions like the one planned for the Varsity House.

That justification only increased the forboding of worried neighbors. Suspicions were further raised by the evasiveness of DOC representatives. At the Pioneer hearing, Chris Crockett, who represents the Old Fourth Ward association near the U-M campus, asked local DOC head Jack Frost if it was true that the corrections department was leasing space to house prisoners in neighborhoods near downtown. "They acted like I was some lunatic who didn't know what I was talking about," recalls Crockett. But since several dozen community prisoners are living on their own in the city, somebody must be signing leases with someone.

Asked about the contradiction, Brad Howell, who works for Frost as head of the department's Ann Arbor Community Corrections Office, insisted that Frost didn't lie to Crockett—he just answered the question she asked very narrowly. The state doesn't negotiate leases for individual prisoners; inmates make those arrangements themselves. So Frost's denial that the state was negotiating with landlords was literally true—just totally misleading.

That kind of bureaucratic evasion would be quick death for an Ann Arbor planning official. After years of trauma over neighborhood opposition to development, Ann Arbor has established an elaborate, months-long process of notification, hearings, and public votes at both the Planning Commission and City Council before any new project is approved. But when opponents began researching the DOC and its policies, they made the appalling discovery that neither the city nor individual citizens have any recognized standing to block the Varsity House decision. According to a report from the Michigan House of Representatives Democratic research staff, the state DOC "is not required to get the approval of local residents or officials to place halfway houses in their neighborhoods. There are no laws currently that allow communities or anyone except DOC officials to have any controls of their site selection."

"The DOC has had a free rein," explains Sharon Miles, an aide to the House Judiciary Committee.

According to the DOC's 1987 annual report, for fifty years, from the late 1920s to the late 1970s, the state's prison population fluctuated between 6,000 and 11,000 people. Then, under pressure from citizens increasingly concerned about crime, laws were changed to send more felons to prison, and to keep them there a lot longer. From 1978 to 1987, the prison population nearly doubled, to over 23,000 people.

The increase was due almost entirely to sentencing changes, not to any sudden crime wave. (FBI-tracked index crimes actually fell slightly during most of the 1980s.) But to accommodate the huge increase in the prison population, the state has spent hundreds of millions of dollars for new prisons. It also gave the DOC an essentially free hand in deciding where they should go. "Now people are discovering they're thinking of putting them in their communities," says Miles, "and they're saying, 'Wait a minute—we need community control.' "

With so many aroused constituents, city politicians have fallen over one another in their haste to go on record opposing the Varsity House plan. City Council passed a resolution opposing location of such facilities within a thousand feet of churches, schools, day-care centers, offices, or commercial areas—a definition that would rule out most of the city. (When First Ward Councilman Larry Hunter pointed out to Mayor Jerry Jernigan that such a requirement would effectively exclude halfway houses from the city, Jernigan replied, "That's not a bad idea.")

City Council's vote was no more than wishful thinking, however, given present Michigan law. The city has virtually no control over what will happen. A bill in the state legislature would provide for notification and local referenda in cases of strong public opposition to a siting decision, but its fate is uncertain. Since the Pioneer High meeting, the DOC's sole offer has been to move the facility somewhere else if a committee of local government leaders comes up with a satisfactory alternative—satisfactory to the DOC, that is.

Sharon Miles says in the one other case she's aware of where a facility aroused strong protest, the DOC agreed to a similar committee. But it didn't wait for the committee to do anything. It went ahead and opened the facility anyway—

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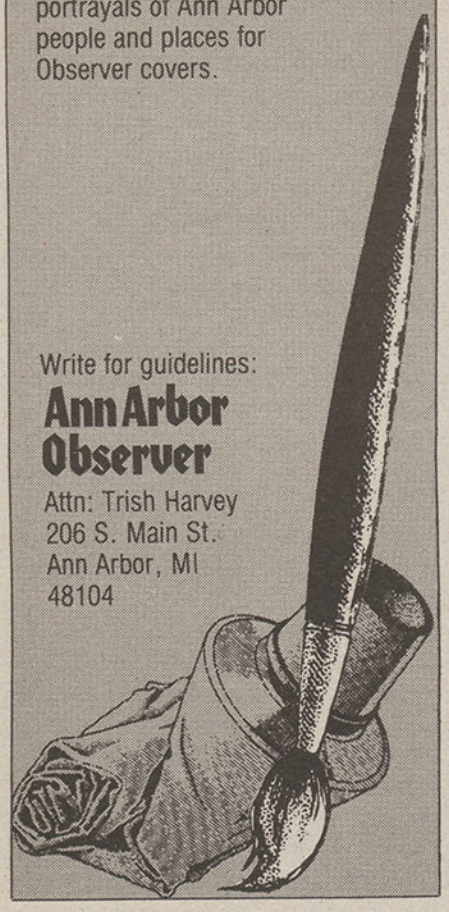

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How big a threat?

Police departments elsewhere are finding community inmates surprisingly easy to live with.

The murder of an Ann Arbor woman by a halfway-house resident in the early 1980s underscored the potentially horrifying risks of housing convicts in urban areas. At first glance, concentrating more than 100 preparole inmates in a motel on a busy commercial strip sounds like an almost insane compounding of that threat. But an Observer check with police departments in three other cities where similar projects are already operating found surprisingly little concern. While such large institutions are probably bad penology—the literature on successfully returning prisoners to society all favors relatively small settings—they haven't turned out to be serious threats to public safety.

"It's always a sticky wicket when you try to do anything with corrections in the middle of a community," says Captain Mike Hanna of the Flint Police Department. The state DOC has housed more than 100 community prisoners in Flint for years—first in the old Imperial 400 Motel, and more recently in the YMCA. Despite public concern, "I don't think we had any particular crime wave when they did that," says Hanna. He recalls one ugly incident when two prisoners walked away and terrorized an elderly couple. "But I don't think the Imperial 400 had anything to do with it. It wasn't a random thing—one of the guys knew the woman." Hanna believes that anxiety about a significant increase in crime from such a center "for the most part is an overreaction."

The DOC also has 160 prisoners in Pontiac. As in Ann Arbor, "there's very widespread apprehension among the public," Lieutenant Wayne Walli confirmed. But so far, that concern has not been borne out in the police department's experience. "There was a very serious effort three years ago to prove the risk to the community," says Walli. "I'm not aware that any supporting numbers were generated."

Saginaw has sixty-four community prisoners living on two floors of the YMCA. Police Chief Alex Perez says his only problem is how to handle the ones who walk away from the facility. "We get correspondence that so-and-so walked away and is probably staying with his wife," Perez explains. (Since community prisoners are ordinarily returned to the county they came from, many have family members nearby.) "That presents a problem, because technically they are an escapee, and [the DOC] expect us to go to their mother's house and bring 'em back. It puts us in the position of kicking someone's door in when really they've just walked away."

The Saginaw police, Perez says, now leave such apprehensions to the DOC's own "absconder recovery unit." Like Hanna and Walli, Perez hasn't found the community inmates a significant source of crime directed at the public. "As far as any real problems," says Perez, "when you look at the total population, we haven't really experienced it."

The DOC's assertion that projects like the Varsity House are partly intended to increase security was greeted with derision by skeptical neighbors. The idea that adding 120 convicts—or perhaps 150, the number allowed on the DOC lease, or even 190, the total capacity of the motel—to an urban area could possibly be an improvement over anything seemed farfetched. But as the present situation became clearer, it began to look more plausible.

The most astonishing revelation of the whole Varsity House controversy is just how extensive and how little-supervised the present system is. Half of the 121 community prisoners in Washtenaw County in January were on furlough, living on their own and restricted only by the requirement that they show up at their jobs and observe a nighttime curfew enforced by an electronic tether. And while prisoners are put on furlough only when they have a job, and are randomly checked to see that they're actually there, many of the more than forty prisoners housed in Romulus do not have jobs, and are simply set loose to wander the downtown from 7:15 a.m. to 5:50 p.m. daily until they do find work.

In a facility like the Varsity House, DOC officials say, unemployed prisoners would be allowed to leave only for a scheduled job interview. The larger facility would also be able to provide additional adjustment programs, such as high school GED programs and job interview skills.

Given the open-ended present system, it's interesting to speculate what would happen if the situation were reversed. It seems conceivable that a DOC proposal to move prisoners out of a big, attended facility to live where they pleased—and busing others downtown simply to walk the streets—would provoke even more wrath than the present proposal.

More on the budget shortfall

Council cautiously pursues a partial Headlee override.

In February, a nervous City Council decided against asking voters to approve a full override of state Headlee Amendment tax limitation rules. Since Ann Arbor property values have been rising faster than inflation, Headlee has forced the city to keep collections down by reducing its general fund tax rate—from 7.5 to 7.23 mills this year, and to an anticipated 6.91 mills next year.

Faced with an unexpected $1.6 million general fund deficit, City Administrator Del Borgsdorf asked council to seek voter approval to restore the rate to 7.5 mills. But unsure that voters would go along, council instead decided only to ask them to freeze next year's tax rate at 7.23 mills. If approved, it will cost the owner of a $80,000 house an extra $32 next year, and increase tax revenue by about $1.5 million; $600,000 of that will go to the troubled general fund.

In the simplest terms, the problem is that the city sailed too close to the wind in its 1989 budget, leaving insufficient reserves to cover unexpected disasters. But identifying the actual revenue shortfalls and unexpected expenses that triggered the crisis has been remarkably difficult—and has revealed some striking gaps in the city's understanding of its own budget.

The explanation for the 1988 deficit that was offered by city bureaucrats and reported in last month's Observer turns out to be incorrect in important ways. The shortfalls in state-shared revenues and investment income were already known about and accounted for in the 1988 revised estimates that council used last spring in fashioning the city's 1989 budget. Those revised 1988 estimates turned out to be wrong in other areas, however, seriously overestimating revenues from property taxes (by $325,000), parking tickets (by $200,000), and charges for city services (by $200,000), and underestimating police and parks department spending by about $150,000 each.

Moreover, as noted in last month's Observer, an additional $284,000 that had been spent by council from unbudgeted reserves during fiscal 1988 was never subtracted from the year-end balance presented last May. Added on top of a new accounting rule, an arbitrator's ruling on pension benefits, and a new fire contract—which together drained nearly $1.4 million retroactively from the 1988 general fund—these mistaken estimates helped turn a $500,000 surplus into a $1.6 million deficit.

Some of these mistakes are hard to fathom. For instance, the property tax shortfall was caused by the belated removal of some property from the tax rolls—the decision of the State Tax Tribunal to grant ITI tax-exempt status alone cost the city over $200,000. But instead of spreading the loss among *all* the city's millages, the city administration took the entire $325,000 from the general operating levy, which supports the deficit-ridden general fund. Had the various special millages been assessed a proportional share of this tax loss, the general fund deficit would have been almost $200,000 smaller.

Parking ticket revenues fell short only because the city administration inexplicably added $300,000 to the $2.1 million originally budgeted when it presented its

revised estimates to council last spring. The revenue shortfalls are particularly baffling because bureaucrats are historically reluctant to let council spend money not actually in hand; if anything, they tend to underestimate future income. Some council members now suspect that the inflated parking ticket revenue estimate—as well as the failure to account for the $284,000 already spent—reflects either wholesale sloppiness or a desperate effort by city bureaucrats to postpone council's discovery of the sorry state of city finances.

The bill that Burnham Connolly didn't collect

The city was on the ill-fated law firm's list of creditors.

After publication of last month's story on the bankruptcy of Burnham, Connolly, Oesterle, and Henry, we heard that the ill-fated law firm's list of clients might have included the City of Ann Arbor. A check with City Attorney Bruce Laidlaw and Mayor Jerry Jernigan confirmed that the city did indeed explore working with the firm—and later had to reject an unjustified bill for what Laidlaw recalls as "several thousand dollars."

As Jernigan recalls the incident, members of the fast-track law firm "had indicated there was a possibility of getting some discretionary money from HUD [the U.S. Department of Housing and Urban Development]. In particular, we thought of the possibility of getting money for parkland acquisition and development on North Main Street." Jernigan and First Ward Councilman Larry Hunter actually went to Washington to explore the idea with a member of the firm, and were shown into the HUD Secretary's office. But no grant was ever obtained.

Several months later, "when things were falling apart over there, we received a bill," Bruce Laidlaw recalls. The City Attorney was astonished. "The deal we talked about was that we were going to enter into a contingency," Laidlaw explains. "If they could get some funds, Burnham Connolly would get a percentage. But nothing ever came of it."

"We never got anything except the bill," agrees Jerry Jernigan. "Which we sent back." After Laidlaw wasn't able to get any response from the firm justifying the bill, Jernigan himself eventually phoned. "It seems to me it was for maybe fifteen hundred or two thousand dollars," he recalls. "I just called over there and said, 'We're not paying—our understanding is that it was contingent.' And that was the end of it." ■

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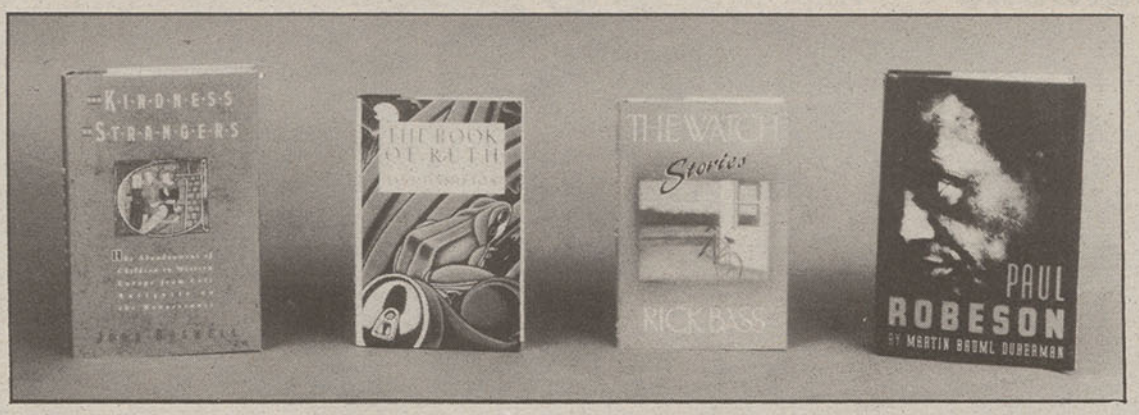

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The Book of Ruth a novel by Jane Hamilton. Ticknor & Fields, hardcover, $18.95 — **$13.26** through March.

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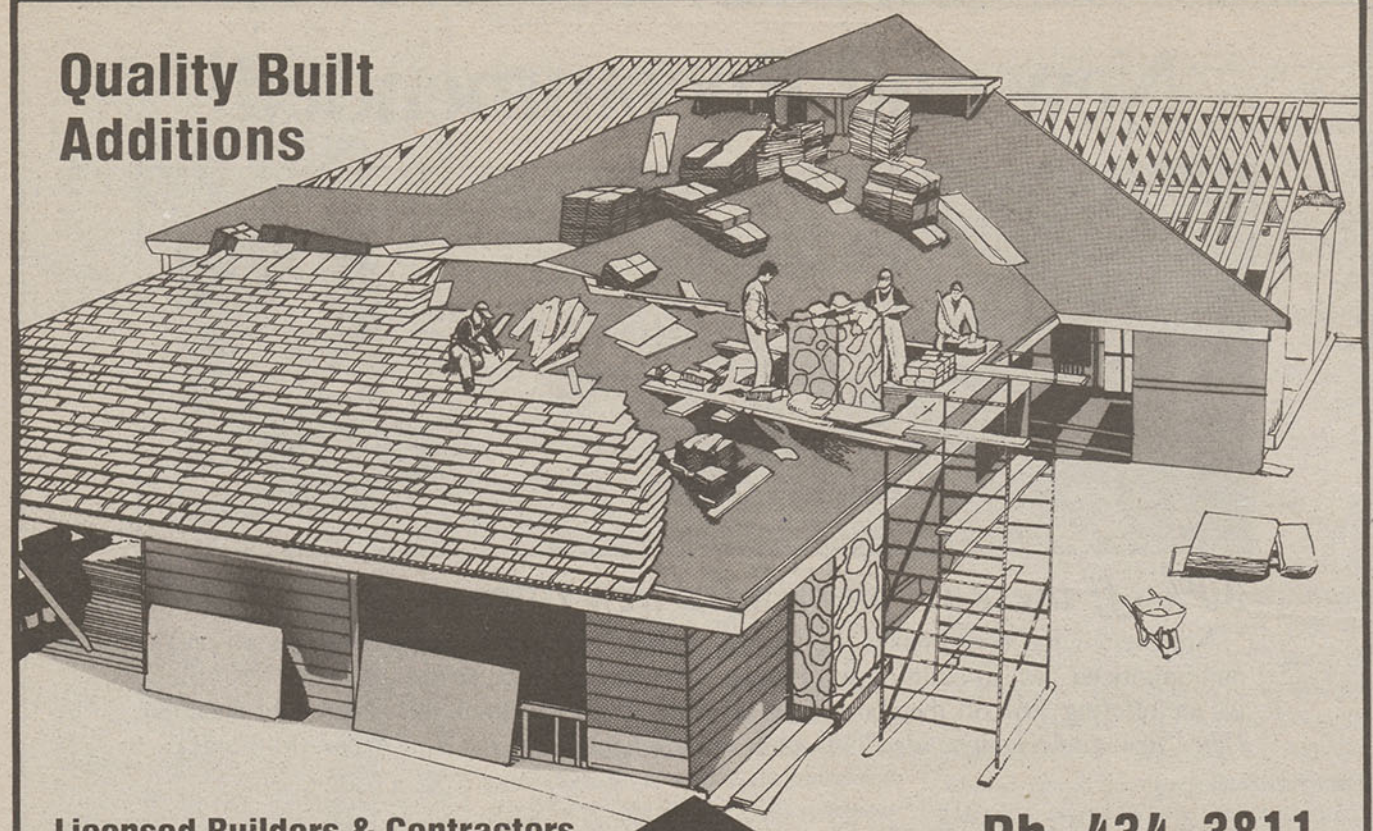

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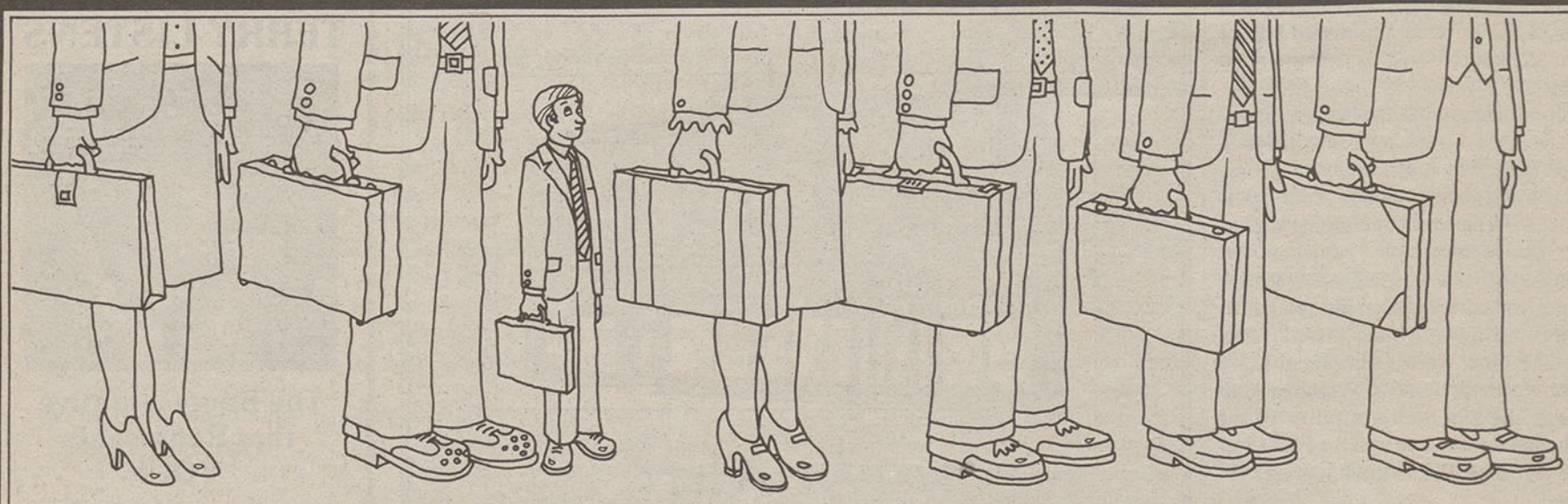

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A.D. WESSLING

The Iodine Raincoats (from left, Chris Noteboom, Andy Solomon, Rob McKenzie, Dave Amir, and Damien McCann) reinvested the band's entire income last year into promotion aimed at winning national attention.

The marketing of a rock band

The Iodine Raincoats are betting on persistent promotion and "hard-edged psycho-pop" to beat the long odds against stardom.

Last year was a busy one for the Ann Arbor rock band the Iodine Raincoats. The group performed all over Michigan, made a record, and did a small tour of the Midwest and East Coast. They played gigs in Minnesota, Pittsburgh, and at the famous New York club CBGB's. Those performances, and sales of their four-song EP "I Wonder," earned the band roughly $18,000. None of its five members took home a cent.

Rock music is a feast-or-famine business. For every superstar living out the dream of bodyguards and houses on the Riviera, there are thousands of unknowns, struggling to make a name for themselves in a crowded, highly competitive field. The Iodine Raincoats—Dave Amir, Damien McCann, Rob McKenzie, Chris Noteboom, and Andy Solomon—spend a lot of time thinking about that gap, and how bands make the rare breakthrough to stardom.

"You can have the best music in the world, you can be red-hot, and a record company won't touch you," comments McCann, the band's drummer. "A record company is looking for, number one, someone they can market, and number two, a band that has management, that's stable. Record companies are looking for someone who is committed, who is going to make it over the long haul."

The Raincoats believe they are that kind of band. Since their first gig at The Blind Pig in June 1986 they have honed their skills in hundreds of performances and built an enthusiastic local following. But they have also paid close attention to the business side of rock 'n' roll. Last year, they reinvested all of the band's earnings in a fund used to pay touring, promotion, and recording expenses. Though it meant working hundreds of hours for no pay, they see the decision as a short-term investment that will pay big dividends if they can beat the long odds and attract national attention.

Singer/songwriter Rob McKenzie describes the Raincoats' music as "progressive rock—sort of a cross between U-2, the Doors, and the Replacements." (The band's press kit refers to it as "hard-edged psycho-pop.") McKenzie, the band's charismatic, 6′ 5″ lead vocalist, is the focal point of the Raincoats' spirited stage shows. As their unofficial manager, he also plays a central role in marketing and promoting the band. He books the band into clubs and arranges their touring schedule. And he contacts record companies and radio stations in an effort to boost the Raincoats' career.

"What I do is telemarketing. I'm on the phone hours a day saying, 'New York?! Hi! We want a show. This is why—we've done this, we've done that, you should have us.' It's totally salesmanship. Especially with New York or Boston, you have to be totally sure of yourself. If you stutter, if you hesitate . . . Click! They don't want to talk to you, they don't take you seriously."

All the band members take on nonmusical tasks: guitarist Andy Solomon is in charge of the group's computerized mailing list. Dave Amir, the other guitarist, researches where to send press kits. McCann helps with mailings and also serves as the band's bookkeeper. Bassist Chris Noteboom, a former art student, designs the Raincoats' fliers.

"There's no school to learn how to run a band," says McKenzie. "We have to be amateur electricians, we have to be amateur automobile mechanics, we have to be sound engineers, we have to do promotion, we have to be booking agents, salespeople, you name it."

The band took on an official business framework last fall, when the members organized as a limited partnership. "Because we're a debtor partnership, we should get something back on taxes, because we write everything off," McKenzie explains. "We bought a van—it's a band expense, that's written off. Postage is written off. Strings are written off. Food is written off."

The Raincoats would rather leave these business details to an outside manager, freeing themselves to concentrate more on music. The problem, says McKenzie, is that "we're not at the point now where we're going to be making enough money to be attractive to a manager, because everything we make is earmarked for something." The current priority is paying for their first full-length album, which is already in progress and will probably eventually cost $8,000 to record, mix, and manufacture.

Last year's smaller EP, "I Wonder," was almost as expensive to produce, but the Raincoats expect to make better use of studio time this time around. "I Wonder" reflected their lack of experience in the studio: it didn't fully capture the vitality of the band's live shows. Still, ads and reviews in two trade publications brought in inquiries from more than fifty college-oriented radio stations around the country. A DJ in Yugoslavia wrote asking for a copy of the EP, and a psychology teacher in Los Angeles requested permission to use the record in his class on new music.

The Raincoats lost over $6,000 on "I Wonder." They sold 300 copies, but gave away twice that many to publications and radio stations around the country. To McKenzie, though, it's all part of the investment necessary to bring the band to a wider audience.

This year's longer record, band members hope, will both showcase their improvement since "I Wonder" and provide a vehicle for the next level of promotion. Scheduled for late October, it will be followed by the band's most ambitious tour yet.

The Raincoats see live shows as their biggest strength. But getting bookings outside Michigan can be difficult. Club

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owners want to book bands their audiences already recognize. It's the catch-22 of the music business: bands usually need a lot of experience playing live to get a record contract, but it's tough to attract live audiences without a record to catch their attention.

To get club exposure for the band in new areas, McKenzie has come up with his own grass-roots marketing strategy: he researches which bands are hot in specific areas, then tries to enlist their help.

"We're sending them a press kit saying, 'Listen, we want to play in your city but we're having trouble,' " McKenzie explains. " 'We're coming through town on this date, and we'd like to open for you. Anytime you're in the Ann Arbor/Detroit area you can open for us, or I can hook you up with somebody you can open for.' " Bands elsewhere have been quite receptive to the idea, and the Raincoats are building a network of contacts around the country.

The Raincoats hope to eventually line up enough club dates so that they can quit their day jobs. "After a show, getting in at three o'clock or whatever—*if* it's in town—and then having to get up at six or seven and go in to work for eight hours is really tough!" McKenzie admits. "It's a lot of work and a lot of fun, and you can either enjoy it, and see the good things about it, or bitch and whine. And you know, that's something really good about this band—we don't really have a group of whiners."

After some early turnover, the band's membership has been remarkably stable. McKenzie and McCann attribute the Raincoats' endurance in the face of the pressures of the music business to the age of its members. All five are in their mid-twenties, and they realize that time is at a premium in rock music's youth-oriented market. As a result, they're willing to make the band their top priority.

"Staying together itself is one of the biggest challenges," says Lee Berry of Prism Productions. "Most other businesses that one might be involved in, you're dealing with an inanimate object as your product. In music, it's a group of people and their work together. The odds are that somebody's gonna change their mind, or change their life direction, before you get through the project."

McKenzie recognized the need for long-term commitment from the start. "We said, 'This is what we're going to do, and this is where we're going to go. Those bands you hear on the radio? We're gonna be there! And if you're not ready to make that kind of commitment, you're just going to get in the way.' "

Given the price in unpaid work, and the long odds on success, the commitment hasn't always come easily. McCann, for one, is well aware of the sacrifices involved in making the band his first priority. A U-M biology grad, he works as a researcher in a lab.

"You can't really have a well-paying job, a really responsible job, because you can't take a day or two off here and there when you're going on tour," McCann

notes. "You can't come in a couple of hours late if you played a gig in Kalamazoo the night before and arrived home at five in the morning. I'm lucky that lab jobs are pretty much come and go as you please. But you can't have a high-paying—I guess what you'd call a *career* job.

"It's a very, very big risk. [But] I look at it this way: the band *is* my career. The job at the laboratory is what's supporting my career."

McCann is pleased with the band's progress so far, and optimistic about its future prospects. But he's also savvy enough to know that the vast majority of groups break up without ever achieving national success.

"You get to be twenty-eight, twenty-nine, and you see that your prospects don't look real good, and you've got to be realistic," he says. "If you play the game long enough and you realize, 'Hey, we're not making it'—for whatever reason—you decide to get out."

"We're all scared to death!" McKenzie adds. "But at the same time, we know it's what we want to do. I've entertained thoughts of going to graduate school for an MBA or a law degree," he laughs. "Sure, it would be fun . . . but it's not music! Music, to me, is everything. It's a passion as well as a career."

To sustain that career, though, the band will eventually have to land a record contract—and even that is no guarantee of ultimate success. Of the hundreds of bands that emerged from the Ann Arbor music scene over the last two decades, a mere handful won contracts with national labels; only Bob Seger and Iggy Pop achieved superstar status. "Very few places have ever had somebody break out of them," says Lee Berry. "I think the fact that Ann Arbor has had some in the past makes it less likely that it will happen again real soon, just because of averages."

Still, Berry sees the Raincoats as one of the best bands in Ann Arbor's robust music scene. He quickly ticks off Frank Allison and the Odd Sox, the Difference, Dog Soldier, and the Raincoats as four bands with the potential to be signed eventually. "They may not be knocking on the door," says Berry, "but they're close—if they can continue to develop and stay together."

Berry refuses to be pinned down further on the Raincoats' chances of success. "It's too idiosyncratic to gauge," he explains. "There's so many bands trying to do it at the same time. It's like trying to get into medical school—absolutely there are going to be qualified applicants that don't get in, just because of the limitation involved. I think they could be signed, but they shouldn't be disappointed if it doesn't happen right away."

Todd Headrick, general manager of The Blind Pig, shares both Berry's enthusiasm for the band and his caution at the long odds of the rock business. "In a nutshell, if they had effective management they'd get exposure, and if they were signed to a label, they could possibly do it," Headrick says. "Oftentimes, that's easier said than done." ■

Chris Kolb
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Lifetime Ann Arbor Resident

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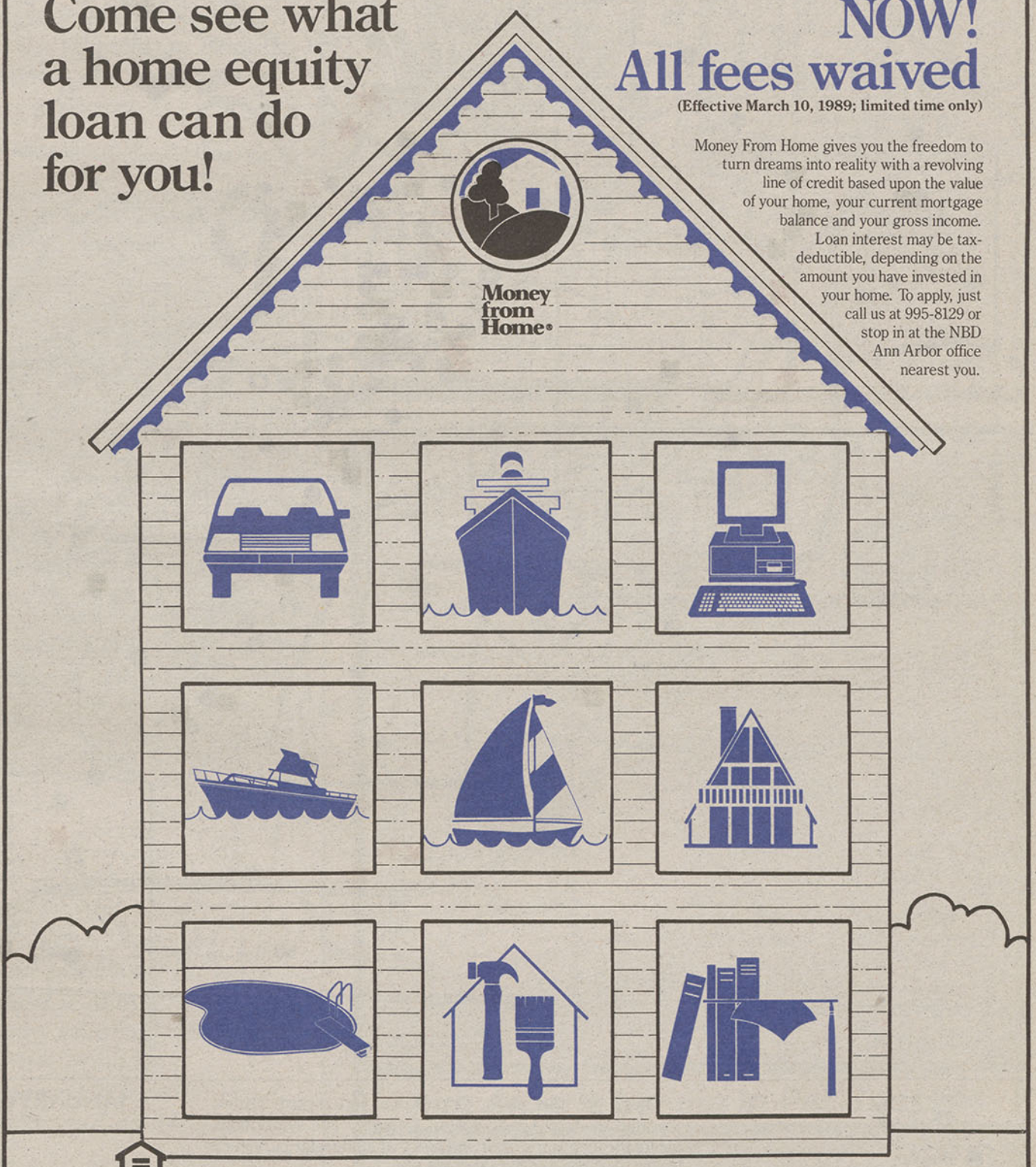

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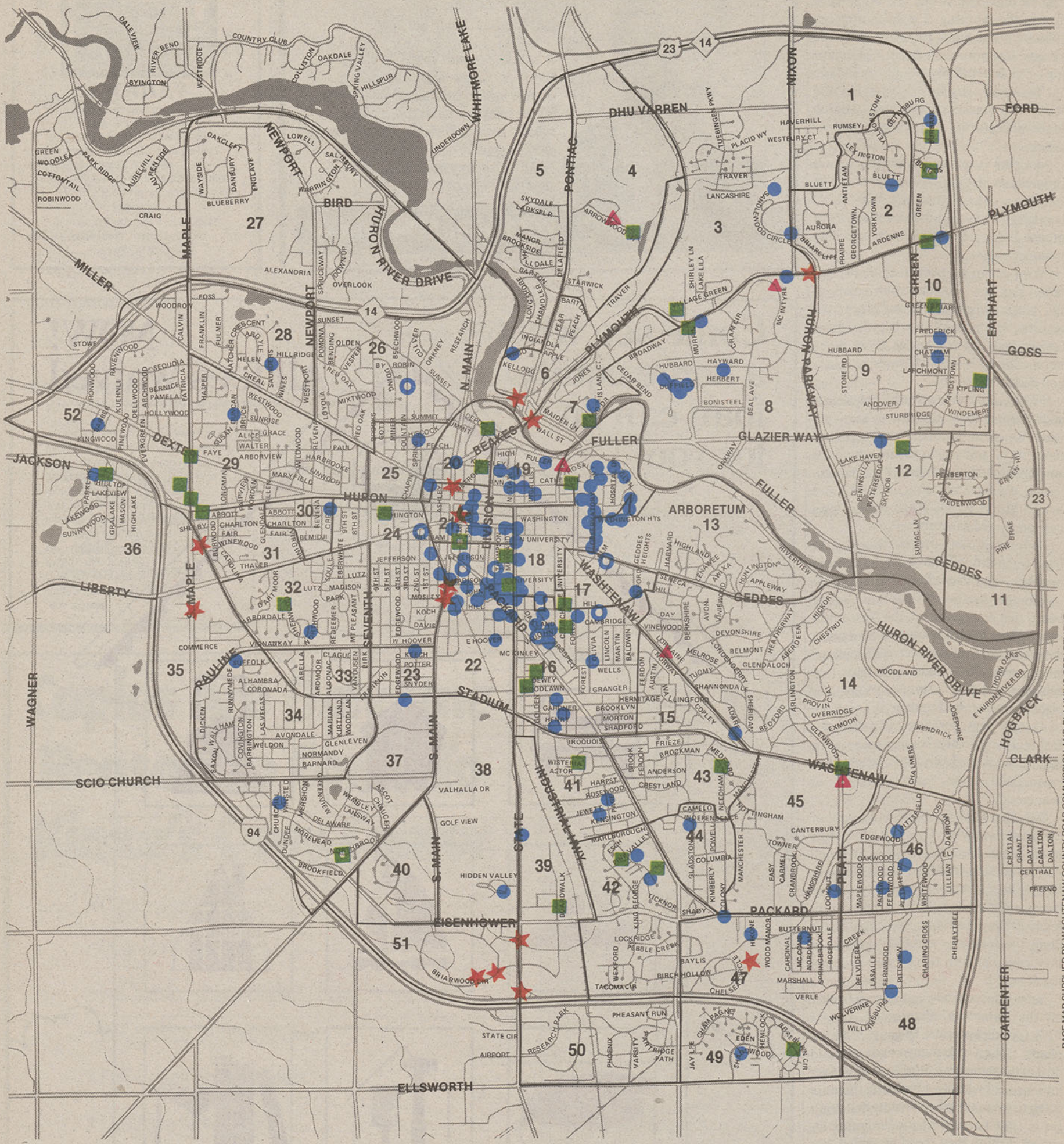

BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during January. The symbols indicate the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies.

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JANUARY CRIME TOTALS (includes attempts)

	1989	1988
Burglaries	147	203
Sexual Assaults	5	15
Vehicle Thefts	36	37
Robberies	14	24

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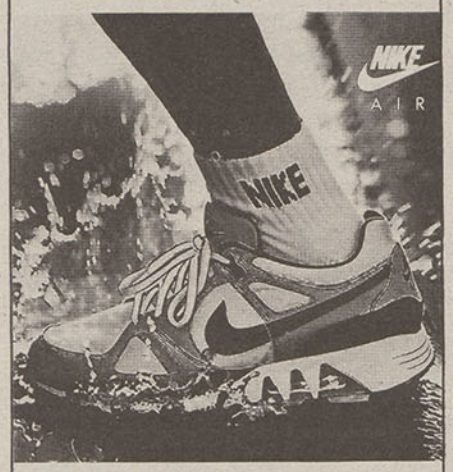

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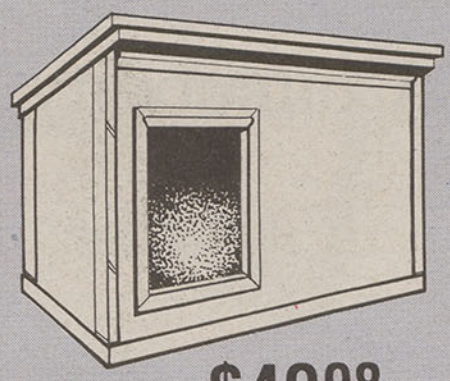

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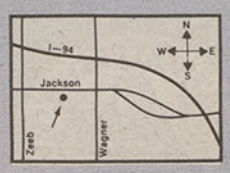

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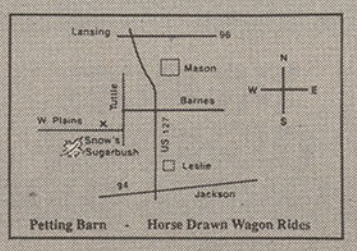

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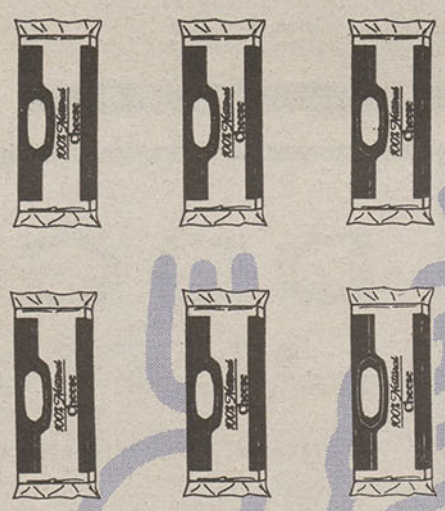

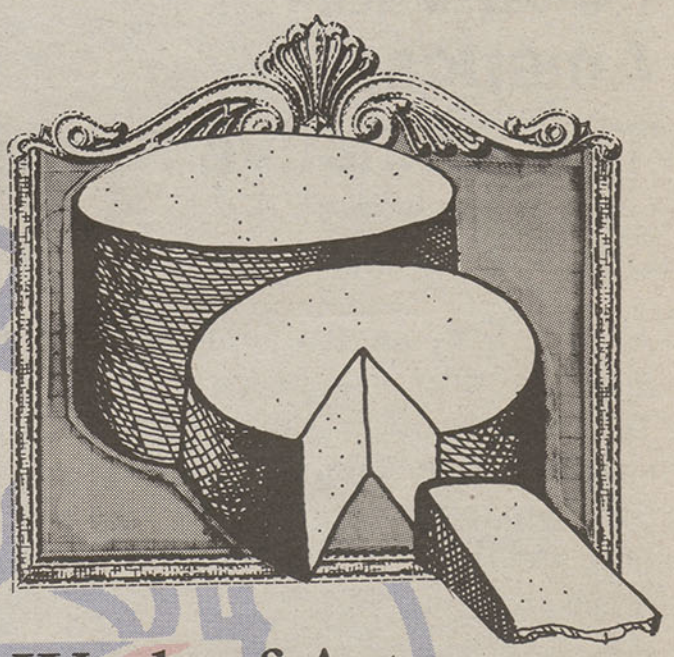

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Where the criminals come from

Most local felons are homegrown, but Ann Arbor attracts more than its share of outsiders.

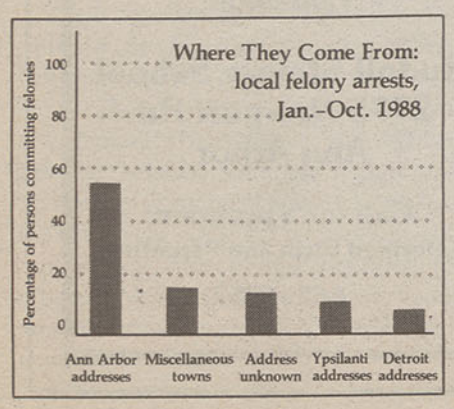
"A couple of years ago, we got some criticism for saying that we felt outsiders were committing [many of Ann Arbor's] crimes," recalls police chief Bill Corbett. "We based our statement on the fact that statistically we were arresting [people] from southeast Michigan and outside the county" for a rash of car thefts and some burglaries.

Corbett has stopped making the claim publicly, but his gut feeling is still that Ann Arbor does indeed attract criminals. "It's perceived as an affluent community," he explains. "These people who are prone to commit crime read the papers. They come to town and see the cars and see the homes.

"It's very hard to say, Yes, *X* amount of our crimes are committed by people [who live] in Ann Arbor or Washtenaw County. I think a good percentage, especially auto theft, come out from Detroit."

Corbett's sense is hard to check, because suspects are arrested in only a fraction of reported crimes, and of those who are arrested, many refuse to give addresses or are drifters with no permanent address at all. But most people arrested for serious crimes do give addresses, and those are kept on file by the police and the Washtenaw County Prosecutor's Office. An Observer review of more than 600 of those records found that a majority of the people arrested in Ann Arbor for serious crimes also live here. At the same time, however, a comparison with neighboring Ypsilanti suggests that Ann Arbor really does attract more than the normal allowance of visiting crooks.

The statistics were compiled from the prosecuting attorney's file of cases closed in 1988 and on the open files for the past five years. They showed that in the first ten months of 1988, the AAPD arrested 487 persons for felonies—crimes serious enough to draw the perpetrator a prison sentence. Of that total, 263—54 percent—had Ann Arbor addresses listed.



The second-largest category of people committing serious crimes in Ann Arbor accounted for just 15 percent of the total arrests—and that was not from any single community, but a miscellaneous category of towns ranging from Manchester, Michigan, to places in Virginia and California. And the third-largest category, 14 percent, was those whose addresses were unknown.

It isn't until fourth place that another single city crops up on the list: Ypsilanti, with 50 arrests—10 percent of the total. Detroit ranked last as a significant source of Ann Arbor arrests. In the ten-month period reviewed, 33 people listing Detroit addresses were arrested for serious crimes in Ann Arbor—just under 7 percent of the cases in the prosecutor's files.

There doesn't seem to be any national comparative data on how often criminals cross city lines in other areas. But the prosecutor's files do permit a local comparison between the Ann Arbor arrests and 161 felony arrests by the Ypsilanti Police Department in the same period.

That comparison makes it clear that a significantly greater share of Ypsilantians arrested for felonies are homegrown—and that Ann Arbor does indeed draw proportionately more of its crooks from outside its boundaries. Compared to the 54 percent of Ann Arbor's arrests accounted for by Ann Arbor residents, 70 percent of the people arrested in Ypsilanti listed Ypsilanti addresses.

People who gave no address, or who fit into the miscellaneous category, accounted for another 20 percent of Ypsilanti's serious arrests. Detroit residents turned out to account for about the same proportion of arrests in Ypsilanti—just over 7 percent—as they did in Ann Arbor. Finally, four Ann Arborites were arrested for felonies in Ypsilanti, accounting for 2.5 percent of the total. Since 50 Ypsilantians were arrested here, it's clear that a lot more criminals commute from Ypsilanti to Ann Arbor than the other way around.

The statistics also suggest that, as Corbett argues, opportunities to steal things are Ann Arbor's biggest attraction. Property crimes made up 93 percent of the city's total crime in 1986–1987 (Ann Arbor Crime, January), and even among felonies, property offenses accounted for a major share. Of the Ann Arborites arrested here for felonies, 46 percent were charged with property crimes—compared to just 29 percent of Ypsilantians arrested in Ypsilanti.

In both cities, outsiders were more likely than local residents to be charged with property crimes. But there, too, Ann Arbor has an edge: about 40 percent of outsiders arrested in Ypsilanti were charged with property crimes, compared to about 60 percent of outsiders arrested in Ann Arbor. ■

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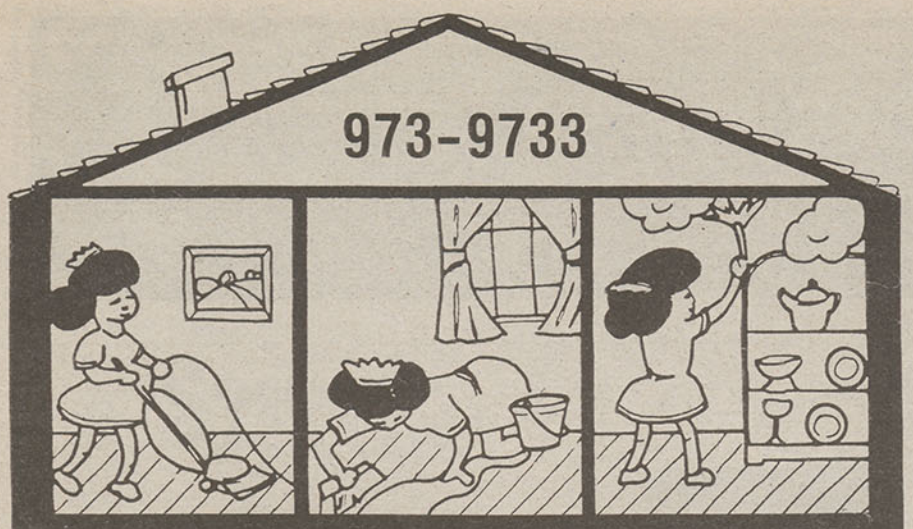

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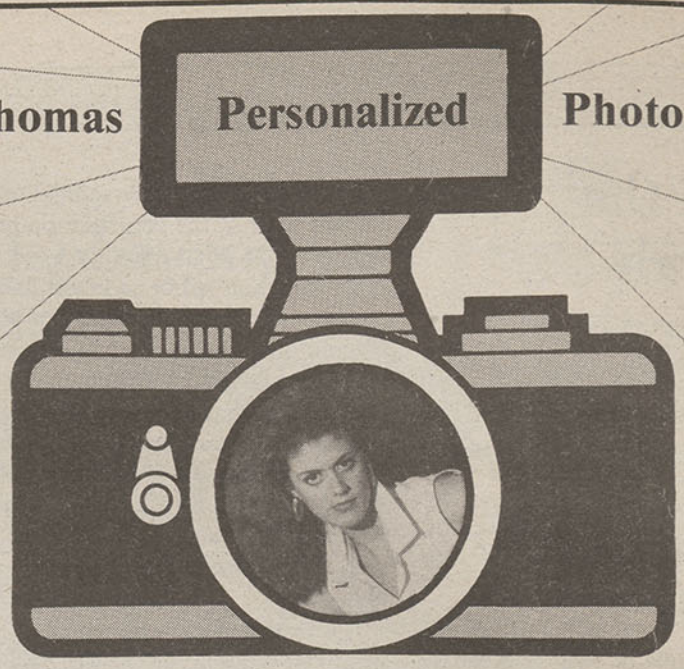

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SONIA KOVACS

DJ and jazz poet Arwulf Arwulf

He may be Ann Arbor's last Flower Child.

Until recently, Arwulf Arwulf has probably been known to the greatest number of people for his Art Attacks during the Ann Arbor Art Fairs. Every year since 1972, Arwulf has made the four-day circus in July his personal Halloween, protesting what he sees as the crass commercialism of the event by wandering the streets in costumes that obscurely allude to the abysmal state of American culture and values. Once he wore a TV set. Another time, he impersonated a "narcotics bureau," wearing a chest of drawers with vials of pills dangling from it.

There's some irony in the fact that Arwulf is most visible at the mass spectacle he's mocked for half of his thirty-one years. (He was a fifteen-year-old student at Community High when he launched his first Art Attack.) Some old friends and co-workers think of him as Ted Grenier, the cut-flower buyer for Nielsen's greenhouses, but most of the thousands of other people who have heard of him know Arwulf Arwulf only as a disembodied voice on their radios.

After nearly a decade of doing jazz shows on the tiny, student-run WCBN, he recently got his first regular paying DJ job, a coveted Sunday slot on WEMU. The show, called Sunday Best, runs from 10 a.m. to 1 p.m., and mainly features early traditional jazz and swing from the first half of the century.

Teddy-bear pudgy, with a broad, calm face, sparse shoulder-length hair (usually tucked up under a beret), and wide, almond-shaped eyes that slant upward like those of an Occidental in full makeup for the Mikado, Arwulf has an ageless, almost androgynous quality about him. During a broadcast, he walks around the studio, headphones jammed down over his beret and the soundproof door to the studio casually left open.

Arwulf's trademark style is to arrange each program around a theme: today's is "Kansas City." The kickoff of a five-week tribute to Lester Young, it's meant to re-create the musical milieu of Kansas City during the 1920s and 1930s, which shaped Young. Holding Nathan Pearson's book *Goin' to Kansas City* open in front of him, Arwulf deftly paraphrases complex analytical passages from the book, spliced with his own observations. Between cuts of nearly forgotten music of such artists as Jay McShann, Bennie Moten, and Ben Webster, a picture develops of Depression-era Kansas City and the allure it had for musicians. It was, Arwulf says, the vice capital of America, similar to Las Vegas today, where music and liquor flowed twenty-four hours a day.

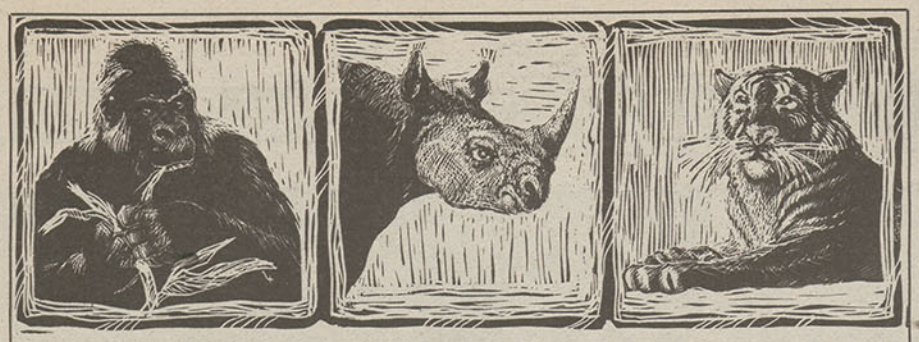
Like many good DJs, Arwulf spins out long, complex, and seemingly spontaneous sentences punctuated by perfectly timed dramatic pauses. (This conversational mode carries over into his offstage life, too—he can instantaneously give opinions in lucid, well-wrought sentences on almost any topic.) But while his language is colorful and his ideas iconoclastic, his personality is unobtrusive. An enthusiastic and reverent encyclopedia of jazz trivia, on the air he is totally committed to illuminating the music and the musicians. A "Hot Lips" Page song called "My Fightin' Gal" is introduced with what is either a profound observation or a deadpan non sequitur: "There are a surprising number of husband-beating songs, [thoughtful pause] and most of them are in calypso beat." He backs up this observation with a list of examples before he plays the record.

The phone rings, and his face crinkles in pleasure. "I'm so glad you're listening," he tells the caller. "I played that song just for you. . . . That's okay, you can interrupt me any time. . . . 'Bye, Musia." It was his mother, Helen Grenier. (People who associate with Arwulf tend to develop nicknames.) The wattage of his usually placid smile increases dramatically when he talks of his mother or his three siblings—all of them artists of some sort. His mother is a poet, one sister is a graphic artist, another a prolific playwright, and his brother a New York actor who appeared on the TV show "Tattinger's" last fall.

As his show nears its conclusion, a woman joins Arwulf in the studio to broadcast the on-the-hour news update. "I can't get used to seeing you on the air with the studio door open," she says coolly. People have been tiptoeing through the halls as he blithely conducted his show. As the woman yanks the door shut pointedly, he gives her an impassive, benign smile, oblivious to the rancor in her voice.

Very little fazes Arwulf. He attributes his childlike, genial state of mind to his formative years in Ann Arbor at the vortex of the cultural revolution of the late 1960s and early 1970s. He was a frequent guest at one of Ann Arbor's most notorious addresses, 1510 Hill Street, home of John Sinclair and headquarters of the Rainbow People's Party. He talks candidly of how the permissive drug climate shaped him. "It was very different then. You could buy fresh peyote on the street—not dried, but fresh. Have you ever seen fresh peyote? You could walk down the street sucking on a piece of fresh peyote like an orange."

It was during this period that he acquired the name Arwulf. A classmate at Solstice, a nonaccredited drop-in school run by the U-M during the brief flowering of alternative education, bestowed it on him. (Her own nickname epitomized the whimsy of the period: Leah Backwards.) He thinks Arwulf was a corruption of Beowulf, the Norse epic hero, but the details have since escaped him. The name stuck, sometimes as a first name and sometimes as a surname, and eventually



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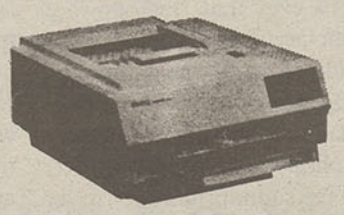

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ANN ARBORITES *continued*

underwent a kind of mitosis to become Arwulf Arwulf.

Arwulf may be one of the last people in Ann Arbor to retain the counterculture's flower-child enthusiasm for drugs. Flashing his beatific, Stevie Wonder-like smile, he says: "LSD changed my life. It started me writing, started me using my imagination. I had smoked a lot of hash and pot before then, but it was LSD that transformed me. I must have dropped acid a thousand times."

He did his first acid at the 1972 Ann Arbor Blues and Jazz Festival, an event he remembers as a kind of personal epiphany because it was also the day he heard live black music for the first time. He recalls much of the program with vivid clarity: Ornette Coleman, Bonnie Raitt and Sippie Wallace, Howlin' Wolf, Muddy Waters, and particularly Sun Ra and the Arkestra. In the case of Sun Ra, he recalls not only what the group played but what they wore, and he can repeat verbatim much of their between-song patter.

Arwulf was both a spectator and a participant in the 1972 festival. At fifteen, he served as one of the festival's Psychedelic Rangers, an alternative security force created as a buffer between the police and the flagrantly non-law-abiding crowds. The Psychedelic Rangers patrolled the festival with cases of beer and handfuls of joints to pacify gate-crashers. "We'd see these Hell's Angels types about to lob empty Jack Daniels bottles at the crowd, and we'd try to get to them before the police, stuff a lit joint in their mouths, put a beer in each hand, and ask them to join the party."

He also experienced firsthand the hazards of the counterculture's more unrestrained partying. One mandate of the rangers was to patrol the festival to make sure that all the prostrate bodies were breathing. "People were passed out all over the place on Quaaludes and wine," he remembers. "We had an ambulance stationed there, and we'd be carting people back and forth constantly."

Drugs virtually evaporated from Arwulf's own life years ago, replaced by safer recreational passions like vegetarian cooking. "Adults, including myself, are much too wrapped up in responsibilities to use psychoactive substances without some amount of trauma," he says regretfully. He's loath, though, to admit that he Just Said No. "Say something ambiguous," he urges, "like I've 'lightened up on self-abuse.' "

A more durable legacy from the 1970s is Arwulf's lasting fascination with black culture and music. His initial infatuation was so intense and so complete that he recalls, somewhat shamefacedly, that he had a vasectomy at age nineteen because he "didn't want to make any more white people." (Going off on a tangent, as he frequently does when he dredges up stories from an era whose contradictions and ironies still fascinate him, he remembers the physician who finally agreed to perform his vasectomy: a conservative, middle-aged urologist with photos of his many children all over his office. Planned Parenthood wouldn't touch the case.)

Shortly after his epiphany at the 1972 festival, he began writing jazz poetry. He views the melding of music and free verse as an ecumenical forging of black and white cultures. The multiethnic canon of great jazz poets includes names like Langston Hughes, Babs Gonzales, Lenny Bruce, Jayne Cortez, and Amiri Baraka.

Arwulf's jazz poetry was recently written up in *Cadence* magazine, and is beginning to bring him recognition around the country. He performs it with WCBN DJ Marc Taras (who also writes some of it) in a call and response style.

At one of their rehearsals in late January, the aura of Beat Generation Greenwich Village seems to descend on the scene, an austerely furnished high-ceilinged room on North Thayer with ancient wallpaper of damask roses and a large burned spot on the carpet. Arwulf is wearing his usual baggy pants and beret. Taras, bearded and hyperkinetic, keeps exclaiming, "Yeah, like, man I'm hip to that." A young woman dressed in black, with a thick British accent and tousled hair, whose house it seems to be, serves tea. A bearded psychology professor on sabbatical from Antioch is sitting with a stopwatch and making notes, preparing to videotape the performance.

Arwulf and Taras begin to read a poem called "Bakai," after a famous John Coltrane piece of the same name. Its chilling, hypnotic beauty mesmerizes the three listeners in the room, even though they have heard it dozens of times. It tells the story of Emmet Till, a young black man who was brutally murdered in the South in 1955. (The musical piece "Bakai," which means "cry" in Arabic, is an elegy on the same event written by Cal Massey and recorded by John Coltrane in 1957. It will play in the background during the reading.) "Bakai," which Arwulf and Taras perform by reading alternate lines, rolls and undulates with repetitions, assonances, and alliteration.

Arwulf doesn't see the attention his poetry is getting as his big break. In fact, despite the high visibility of his life so far, he seems little concerned by the propect of either future fame or future obscurity. He talks fondly of the woman he has lived with for five years, their cats, and the house they share in Burns Park. He's also devoted to his job at Nielsen's. Though his schedule of radio shows, readings, and other public appearances these days is hectic, he has a curiously humble and reverent approach to life. En route from work to other engagements, he regularly takes time to stop off at the Performance Network, or other places he thinks need brightening, to deliver armfuls of not-quite-over-the-hill roses cleaned out of Nielsen's cooler.

Humility and reverence are values he admits to having cultivated because he thinks they are important. "White males in particular have to be careful," he says. "We're taught to be arrogant and selfish all through school. Growing up, for me, has been a battle not to be arrogant."

—Sonia Kovacs

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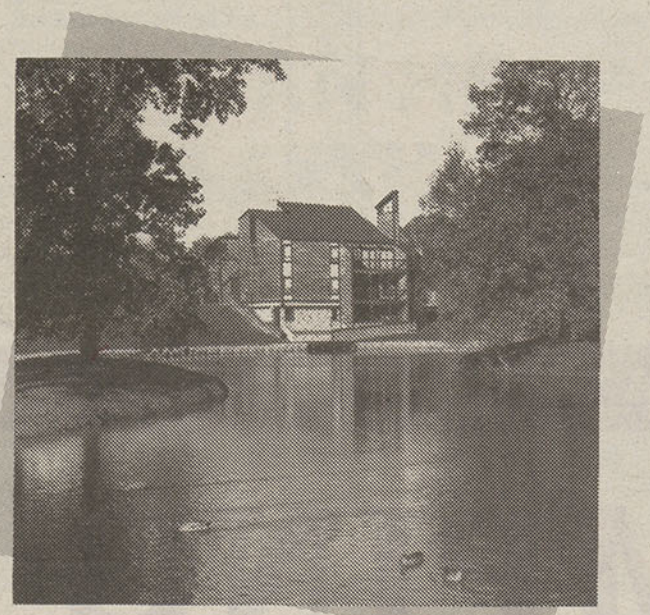

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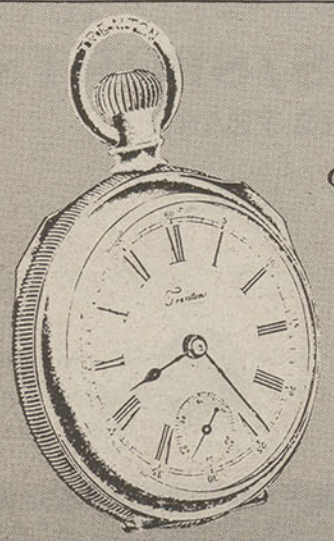

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FIGHTING RAPE.

And Coming Up Short.

Despite the best efforts of the police and women's advocates, Ann Arbor's sexual assault problem is getting worse.

By JAY FORSTNER

Down in the basement of City Hall, to the left past the Coke machine from the elevator, are the offices of the Ann Arbor Police Department's Major Crimes Unit. It is here that all crimes against people—rape, assault, robbery, homicide—come for investigation. Last summer and fall, twelve of those crimes were rapes committed by what the police believe are two serial rapists.

For the last six years, Detective Staff Sergeant Thomas Caldwell, a twenty-year veteran in the department, has worked in the MCU. For the past eighteen months, he has been second in command in the adult division.

This Wednesday afternoon, the office is calm, smoothly functioning. About half a dozen plainclothes detectives are going about their business silently, or talking softly on the telephone. They could be salesmen or managers in almost any small company, except that they're more serious, and everyone in sight is male. And when their suit jackets fall open, you can see shoulder holsters and the wooden butts of handguns. The office, as an Ann Arbor lawyer once said, looks like "an insurance agency, a heavily-armed insurance agency."

Stocky and balding, Caldwell looks considerably older than his forty-two years. His clothes—button-down shirt and tweed jacket—look right behind a desk, but his straightforwardness and aggressive manner seem better suited to the street. When he talks, it is with the voice and manner of an executive and the vernacular of a repairman.

The series of rapes in Ann Arbor last fall brought with it a swell of public anxiety about sexual assault. When it was first suggested in the newspaper that they might be the work of a serial rapist, rape was suddenly a topic of conversation in bars and grocery stores. As the rapes continued, the talk became even more frequent, and more concerned.

U-M students took advantage of the U-M's Night Owl shuttle bus more often, and calls to Safewalk, the campus group that escorts students home at night, nearly

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doubled. Everyone had a story about a friend of a friend who had been attacked or followed, or a mysterious knock on an apartment door late at night.

With the coming of winter, the attacks paused. Concern seemed to slack off, and women walking alone on campus at night became a more frequent sight. The most-asked question went from "Did you hear about the last one?" to "Do you think it's over?" By the time we first talk to Caldwell, he wonders aloud why a reporter would be coming around now.

Asked how the recent rash of sexual assaults compares to other crises he has seen in his career, Caldwell twists his open hand from side to side, indicating that it ranks somewhere in the middle. He elaborates, "It's a big deal from the standpoint of the victims that we got, for the manpower that it's cost us, for the money we've spent, and for the future victims we may have."

Caldwell's analysis of the current situation is that the twelve rapes in question have been committed by two individuals linked only by the general location of their crimes—the student areas around campus—and the time period in which they committed them.

The first attacker Caldwell calls the "Nighttime Guy." He believes this person has committed fourteen attacks in Ann Arbor since 1987. All of them—five in 1987 and nine in 1988—occurred between May and the end of October. The rapist wears a mask and gloves and usually carries either a gun or a knife, though at times only a threat of a weapon has been invoked. Caldwell says he is certain of all those things, and more. In fact, he is almost convinced he knows who the Nighttime Guy is.

"The bad part about it, though," Caldwell says, "is that I'd like to tell you with absolute one hundred percent certainty we know who this guy is. I think we do, but I can't tell you we absolutely do. Our problem is that our prime suspect is a guy who has been sent to prison for this before, who knows the system extremely well. That's why he's wearing gloves, to avoid an evidentiary link through fingerprints. He's wearing a mask to avoid a total ID or an in-person identification from a victim.

"I consider these crimes to be just a notch below the homicides. I really do," Caldwell says. "I hate people who do stuff like this. We do everything we can to get them taken off the street, but it's a question of what we can do and what we can't do. My opinion is academic, really. You learn real quick that what's important to you is not the way to run an office. You run it on what's important to your victims and what's important to society, and I guess you have to weigh that against the practical considerations of time and money."

The other three rapes last fall that Caldwell ascribes to a single rapist took place in the daytime. Two occurred in the same apartment building; the third, only a few blocks away. In each crime, the assailant forced his way into an apartment and showed a silver handgun, and the actual

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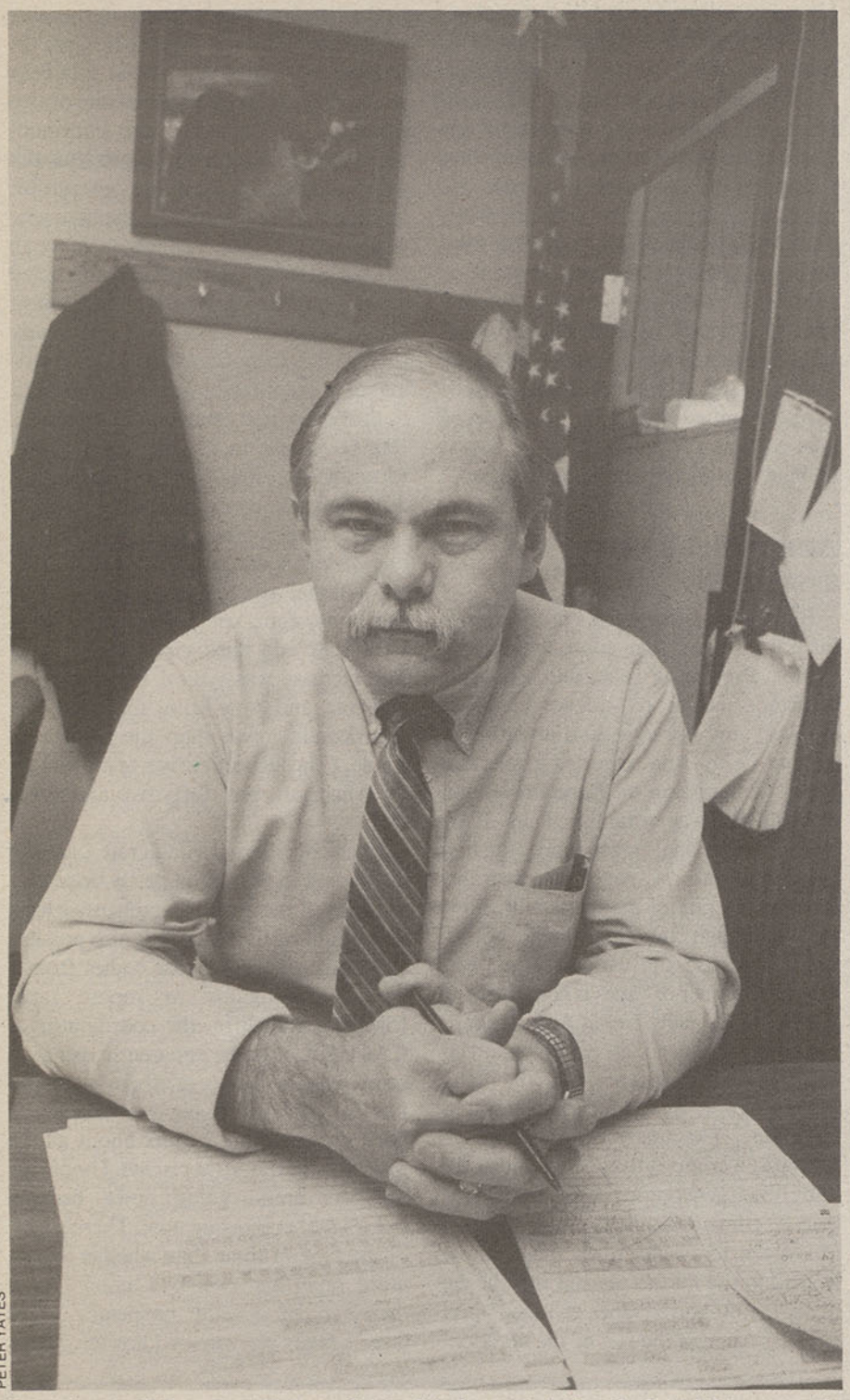

PETER YATES

Detective Staff Sergeant Thomas Caldwell is frustrated. For the last eighteen months he has been pursuing two serial rapists for the police department's Major Crimes Unit. Though he has strong suspects, he has not been able to build a case against either one that will hold up in court.

act committed was the same in each. To Caldwell, this rapist is simply the "Daytime Guy."

In October, the Police Department released two composite drawings of the Daytime Guy. Each composite shows someone who is clearly a black male, with short hair, but other similarities are hard to find. The release of the drawings drew widespread criticism, most notably from the U-M's Sexual Assault Prevention and Awareness Center and from the *Michigan Daily*, which ran an angry editorial under the headline, "The Myth of the Black Rapist."

"The sexual expression of power and anger"

While the composites didn't lead to an arrest, the Daytime Guy has not been active since. And the Nighttime Guy appears to have stopped as well. Caldwell is relieved that both suspected serial rapists have apparently discontinued their criminal campaigns. But he also believes the stoppages are only temporary, and he doesn't see either man changing his behavior.

"That would be the same as me asking you to quit having sex with your wife or girlfriend," he explains. "You ain't going to do it. This is normal behavior for these people. As abnormal as it seems to you, it is normal for them. They will not quit it. They may move, they may go to a different location, they may stop for a period of time, but they will not quit it, and you can go to any shrink you want to that says he can rehabilitate them and I'll tell him to his face that he's full of shit. You don't rehabilitate a sex pervert.

"I say this from years of experience," Caldwell continues. "Working with guys who molest their children. You send them to prison for eight years, they come out and they go on the lecture circuit with you—crime prevention against child sexual exploitation—and you say to the guy, 'If you had the chance to molest another kid and I can guarantee you you wouldn't go to prison, would you do it again?' They'll say, 'Hell, yes.' It is normal behavior for them."

Caldwell's experience also extends to the investigation of the "Saturday Night Slasher" in 1980. In a series of hideous Sunday morning discoveries, several young Ann Arbor women were found stabbed to death on their doorsteps. There was no evidence of rape, but there was evidence that the slayings had some sexual motivation.

"It's like the [Slasher] case," Caldwell says. "Study the people who go out and do that kind of thing. When they stab someone, they are having a sexual experience. It's weird or whatever, but that's exactly what's happening, and you have to keep that in mind during the investigation. It's not just that the normal rules don't apply; they're not even related to these cases. You talk to a shrink, and he'll tell you that the only way to stop an attacker like this once he's started is to blow the guy's head off. They have such powerful urges there's no other way to stop them. Some—like [the Slasher]—put on a murder uniform: dark clothing, gloves, mask, all that. It's all foreplay to them. You have to keep that in mind. They are not normal."

Caldwell's conviction is an almost universal one among police officers. Police consider rapists the worst possible kind of criminal: the kind whose crimes make no sense. As Caldwell says, "If a guy steals from someone, he can almost explain that. You know, he can say he needed it. And even when we had those guys smashing all the windshields around here awhile ago, they could just say they were being stupid. Now when you've got people raping people, or molesting kids, where the hell does that fit in on the scale?"

Psychologists and sociologists have tried to respond to that question. In his book *Men Who Rape*, A. Nicholas Groth, director of the sex offender program at the Connecticut Correctional Institute at Somers, calls rape a "pseudosexual act, serving primarily nonsexual needs. It is the sexual expression of power and anger. Forcible sexual assault is motivated more by retaliatory and compensatory motives than by sexual ones."

Because rape is not a sexual act, he goes on, the idea that a rapist is always a "sexually frustrated man reacting under the pressure of his pent-up needs" is woefully inaccurate. In fact, one-third of the men included in Groth's research were married and maintaining sexual relations with their wives during the time they committed their crimes. The majority of the unmarried rapists were also involved in "normal" sexual relationships. Locally, the infamous "Oakland County Rapist" of 1987–1988 had a steady girlfriend at the time of his assaults; Caldwell's prime suspect for the Nighttime Guy is married.

The typical rapist, according to Groth,

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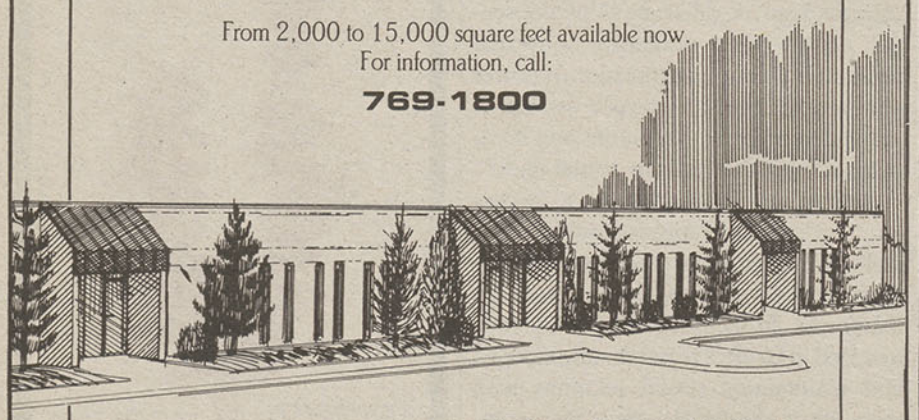

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Ann Arbor's rising assault rate

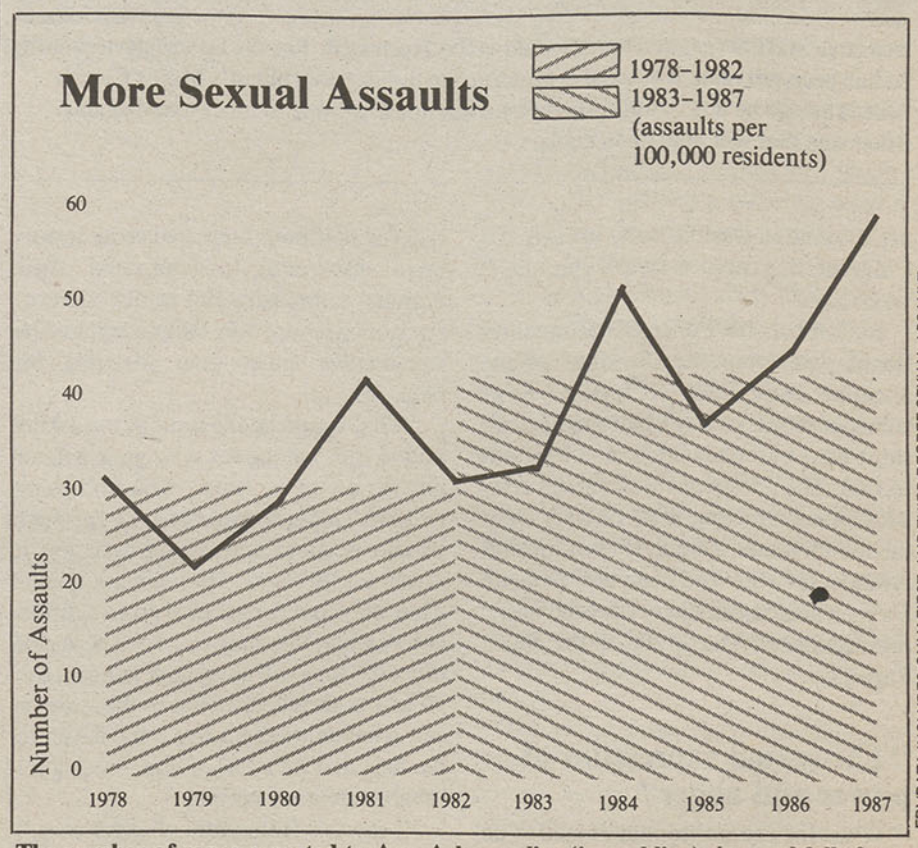
But knowing the rapist's profile has so far proven easier than controlling his activities. Preventing rape, and aiding its survivors, began to receive increased scholarly and governmental attention in the mid-1970s. Ann Arbor's Citizens Advisory Commission on Rape Prevention (CACORP) was established in 1981. Neither traditional police work nor new preventive efforts have demonstrably lowered the rate of sexual assault, however. Although crime statistics are notoriously imprecise and variable, it appears that the number of rapes is continuing to rise both nationally and in Ann Arbor.

Twenty years ago, eleven rapes and attempted rapes were reported to the police in Ann Arbor. By 1974, there were fifty-six. Rape, like many other crimes, is primarily a crime of the young, and as the baby boom generation passed through the prime crime-committing age bracket (seventeen to twenty-five), most crimes peaked in the mid-1970s and then began to decline. Reported rapes averaged thirty per year through the rest of the decade.

During the 1980s, however, the number of rapes began to rise again. Because the number of reported rapes is relatively small, the activity or arrest of one or two assailants can translate into enormous percentage changes from year to year. But a disturbing upward trend becomes visible in long-term averages. In the five-year period 1978–1982, FBI data show an average of thirty-one rapes and attempted rapes per year in Ann Arbor. In the next five-year period, 1983–1987, the yearly average was forty-five. Even after adjusting for population growth, that works out to thirty reported rapes and attempts per 100,000 people in the first period, and forty-two per 100,000 in the second—a disturbing 40 percent increase.

The increase means that Ann Arbor's rate of sexual assault is now higher than the national average. (The national rate was thirty-four per 100,000 people in 1978–1982 and thirty-six in 1983–1987.) The increase was typical for Michigan, however, and Ann Arbor's rate remains significantly lower than the state as a whole. (The respective five-year averages for Michigan were forty-five and sixty-two.)

Michigan's sexual assault rate is among the highest in the nation partly because it uses one of the most comprehensive legal definitions of the crime. It's also possible that some of the increase comes from a greater willingness to report rape. Elizabeth Radcliffe, the coordinator of CACORP, says the apparently rising assault rate—in the face of efforts by groups like her own—is "a big question, and a hard one, one that I think about all the time. Part of the answer is that, I hope, the numbers aren't going down because there's more reporting now. There's a lot of speculation about that, whether there's more reporting—which is good—or if there's more actually happening. And there's really no way of knowing." But



The number of rapes reported to Ann Arbor police (jagged line) rises and falls from year to year. But comparing the average number of assaults per 100,000 residents (shaded blocks) in five-year units shows a disturbing long-term rise.

even allowing for increased reporting, Radcliffe and others who deal professionally with sexual assault in Ann Arbor believe the numbers really are rising.

Pursuing the serial rapists

Regardless of what the final numbers are, there are more than enough rapes reported to the police to keep them busy. Even during the winter respite, Caldwell is working to apprehend the two suspected serial rapists.

Because the Nighttime Guy is still at large, Caldwell believes that his crimes will most likely pick up again this spring. And though he's not yet able to prove it, he thinks he knows who this rapist is. Leaning far forward in his chair, he says, slowly, "The reason we believe he's the right guy is that our uniform troops stopped a guy one night shortly after one of these attacks and the guy dropped a mask. We've got his mask."

Despite the embarrassing setback over the composites, Caldwell also has a suspect in mind for the Daytime Guy. The detective explains the discrepancy between the two composites logistically.

"Some people," he says, "have said that these are not pictures of the same guy. Well, in fact, two victims' descriptions of what they are able to piece together are often very different. And," Caldwell pauses for effect, "the woman who gave us the one on the left was later in here, saw the one on the right, and said, 'No, that's more like the guy who attacked me.' "

Caldwell puts these things together with the details of the act committed in the daytime attacks: "You show me someone who's doing that every time and, having been in this business for twenty years, it doesn't matter if one woman says he was five-foot-six and the other says he was six-two, you're dealing with the same guy."

Last fall, a young black man who resembled the description of the Daytime Guy was picked up by the police in the neighborhood where the attacks took place. Caldwell had his picture taken. The two cooperating victims were called in and asked to identify their attacker from a group of photographs (the standard "lineup" when a suspect is not in custody). They were unable to make a positive identification, and without identification there was no basis for an arrest. But Caldwell still regards the individual as his prime suspect, and hopes the signs of police attention are having an effect. "Since we did that," he notes, "we haven't had any more of these rapes."

When Caldwell the hardened detective discusses these two cases, he is witty, jaded, and quick to make shocking conclusions. "I've talked to them," Caldwell says of rapists. "And I'd just as soon kill them as talk to them." That anger comes with the territory. When Caldwell is just a person trying to do his job, though, trying actually to accomplish something, another side emerges. Anxious, determined, eager. Over two months have passed since the last attack. There have been no new leads, no breaks. All the police can do is wait, and hope that there are no more. But without another attack there is next to no chance of making an arrest that will stick.

When asked if it is frustrating just to sit and wait, Caldwell answers harshly. "Here?" he asks. "Frustration? Nah. Not on this job. I've been in the hospital twice for ulcers, once to have the arteries in my heart blowed out. . . . I'm forty-two years old. Doesn't everybody my age have that? Nah, there's no frustration."

SAPAC's daunting challenge

The U-M's Sexual Assault Prevention and Awareness Center (SAPAC) is tucked in a hidden labyrinth in the back of the Michigan Union. Next door is the office of a gay and lesbian student organization. With other similar offices all around, visitors to the hallway run the gamut of counselors, who peek out from their doorways and seem to try to guess if a passerby is headed for them.

On every wall of the center are reminders of the serious task at hand. First and second glances around the two small rooms reveal no happy faces, no "Have a nice day" posters, none of the cheerful, witty homilies that adorn so many offices. Forceful bumper stickers and buttons—"Stop Rape"—and myriad handouts on sexual assault are the messages here.

Julie Steiner, SAPAC's director, says she has more of the same at home. But for someone facing such a grave and daunting challenge, Steiner, thirty-five, seems remarkably at ease, pleasant, accommodating, and helpful. It is important that she seem that way. For every effort SAPAC makes to promote awareness and prevention, there is just as much attention to counseling sexual assault survivors.

In January 1985, an article in *Metropolitan Detroit* magazine blasted the U-M for not doing more about rape on campus. It asserted that "no one in the U-M administration appears to have any idea how serious the problem is in Ann Arbor. No school authority is even attempting to keep statistics on the students who have suffered sexual assaults on or off campus. This neglect has . . . fueled rumors that rape in the college town has reached epidemic proportions." The article also pointed out how many colleges and universities, including MSU, had their own campus organizations to help prevent rape and monitor the problem.

Thirteen months after the article appeared, Steiner and SAPAC were in business. "When we first started," Steiner says, "the university was very concerned that we would just make things worse by publicizing the problem. Now I think even they would say we're doing a good job."

SAPAC's origin and mission might suggest that Steiner would be a natural ally of the AAPD and Detective Sergeant Caldwell. That is not the case. Caldwell is bitter at SAPAC's attack on the release of the two composite drawings of the Daytime Guy. For her part, Steiner rolls her eyes and smiles an empty smile at the mention of Caldwell's name.

The fact is that Steiner and Caldwell are so far apart on the issue of sexual assault that there is almost no common ground

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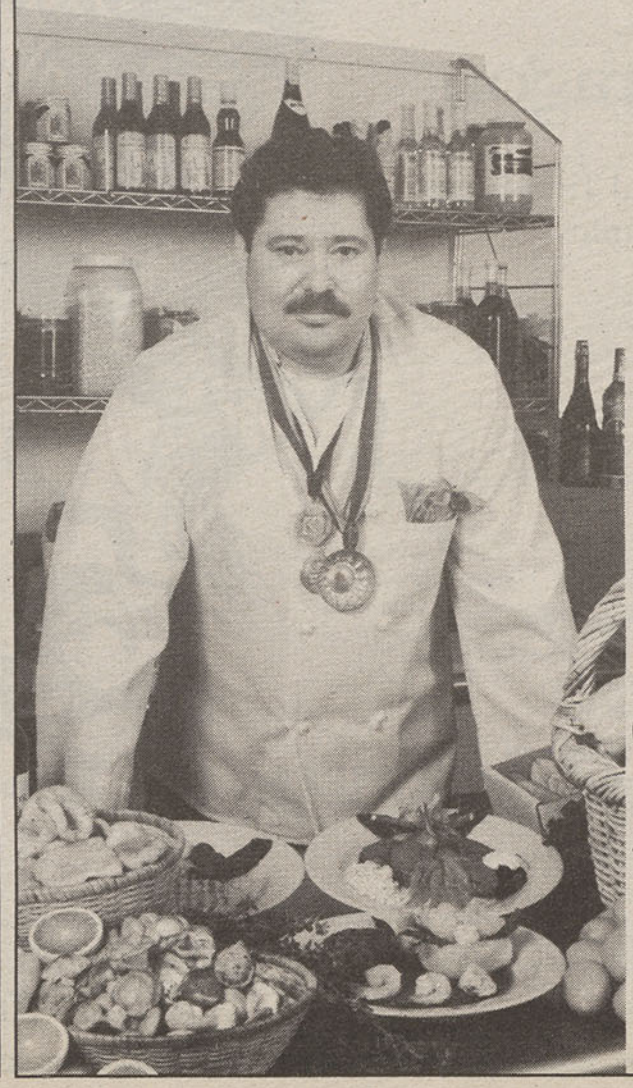

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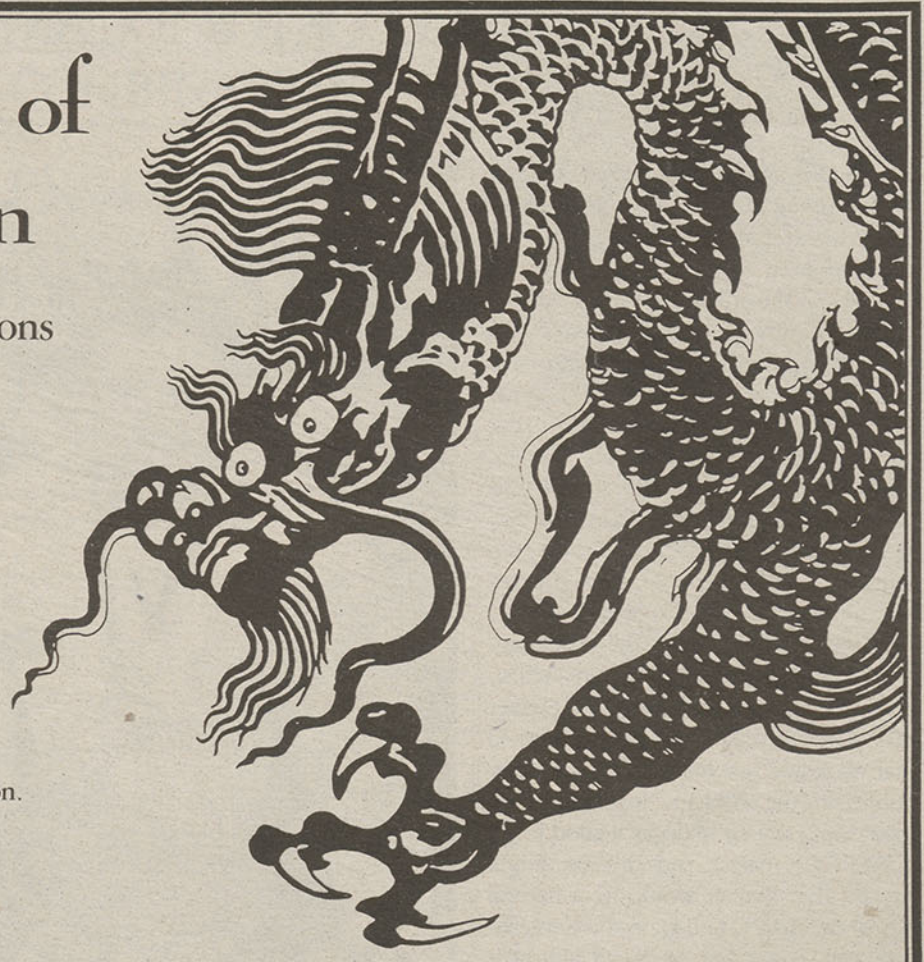

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between them. There is common terminology—both call their cases rape—but the cases they're involved with and the way they approach them rarely overlap. Caldwell deals with the rapists and calls for tougher sentences and for better self-defense training for women; Steiner deals with the victims, and calls for education of the community. Mutual respect, or even mutual understanding, is not apparent.

The most fundamental difference between Caldwell and Steiner, though, lies in the cases the two see. Caldwell pursues primarily "stranger rapes," attacks in which the victim has had no prior contact with her assailant. Steiner, on the other hand, sees primarily "acquaintance rapes," a much more recently recognized form of rape in which the attacker is someone known to the victim. On college campuses, apparently the most common and troubling variety of these is "date rape," the escalation of a willing social relationship into a forced sexual one.

"We're always hearing all about these guys who hide in the bushes and then leap out at you when you walk home alone at night," Steiner says, "and the fact is that those kind of rapes are only a small percentage of the total. Eighty, eighty-five, nearly ninety percent of all rapes are committed by someone the victim knows. About half of those occur when the two people are in a dating situation."

Steiner's point is that the general public—and the media—are giving all their attention to stranger rape and virtually ignoring acquaintance rape when its effects, while not usually life-threatening, may be just as psychologically severe for the victim.

The symptoms, Steiner says, are the same in survivors of both kinds of rape: guilt, a sense of worthlessness, inability to relax with other people, especially men. In fact, the sense of guilt, or self-blame, is often more acute among those who have been attacked by someone they knew. Stranger rape is more understandable to the survivor. When the assailant is someone she knew, someone she trusted, the victim often blames herself for not recognizing the man as a rapist in the first place.

Despite the fact that stranger rape provided the impetus for the creation of SAPAC, Steiner says, "It was really clear to us by the time we opened the doors that the big issue on any campus is acquaintance rape. But we have to balance that with what the perceived problem is, which is stranger rape. That's very hard to do, to break that net" of people's misconceptions.

"It's much easier for people to think about stopping a crazy man from breaking into their house than it is to think about someone they know and trust doing something so terrible to them."

Redefining sexual assault

No one imagines that acquaintance rape itself is new. But it has only recently been openly discussed and confronted as a crime against societal values. Steiner is not surprised that the *Metropolitan Detroit* article leaned so heavily toward stranger rape. "At the time," she says, "acquain-

PETER YATES

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The U-M opened its sexual assault prevention office after a magazine article blasted the university for indifference to rape on campus. But the center quickly shifted its focus to what director Julie Steiner sees as a much bigger, but less discussed, form of assault: date rape.

tance rape was such a new concept. Either people didn't know the term or it was totally forbidden turf to talk about. That's the thing about acquaintance rape. Nobody talks about it until you do."

SAPAC's willingness to talk about acquaintance rape has had electrifying results. "I think there were four sexual assaults reported to campus security the year before we started," Steiner says. SAPAC counseled fourteen sexual assault survivors in 1986, forty-two in 1987, and eighty-four in 1988.

Last fall, when the campus was most terrorized by the string of related attacks, SAPAC was averaging thirty-five to forty calls a month to its twenty-four-hour crisis line. Steiner says that rate of more than one a day—which has continued since then—far exceeds the group's expectations when the crisis line started October 1. "That may not seem like much, but when we talk to other campuses that have similar programs," Steiner says, "they've only been averaging fourteen or fifteen calls a year."

As shocking as those numbers are, they make Steiner happy: "I think it's very positive because it says people are coming forward," she explains. "People are taking advantage of the services the university is trying to provide for them."

SAPAC actively seeks out those responses. By distributing scads of handouts and brochures about rape to the campus community, Steiner hopes to expand students' awareness of the issue and eradicate some of the common myths and misconceptions about the crime.

The pamphlets take a radical view of what constitutes rape. One handout, called "The Force Continuum," identifies a spectrum of sexual relations, from "mutually consenting" to "force with weapon." At one extreme are acts that Sergeant Caldwell would find perfectly recognizable as rape: physical force, with or without a weapon, and threats of force. But two other circumstances that the pamphlet also identifies as rape are less obvious, and illustrate the changing definition of the term. Under the heading "implicit threats or coercion," SAPAC identifies as rape sexual relations between people of unequal social position, including "TA and student" and "sports hero and fan." It also recognizes a category of "emotional coercion." Examples include a man telling a woman "If you loved me you would," "Come on, Karen, don't be a tease," and "How else are we going to get to know one another?"

Historically, the definition of rape has been ever-changing. As Roy Porter points out in his essay on the historical meaning of rape, for most of recorded history women were not even recognized as the victims of sexual assault. A rape was not

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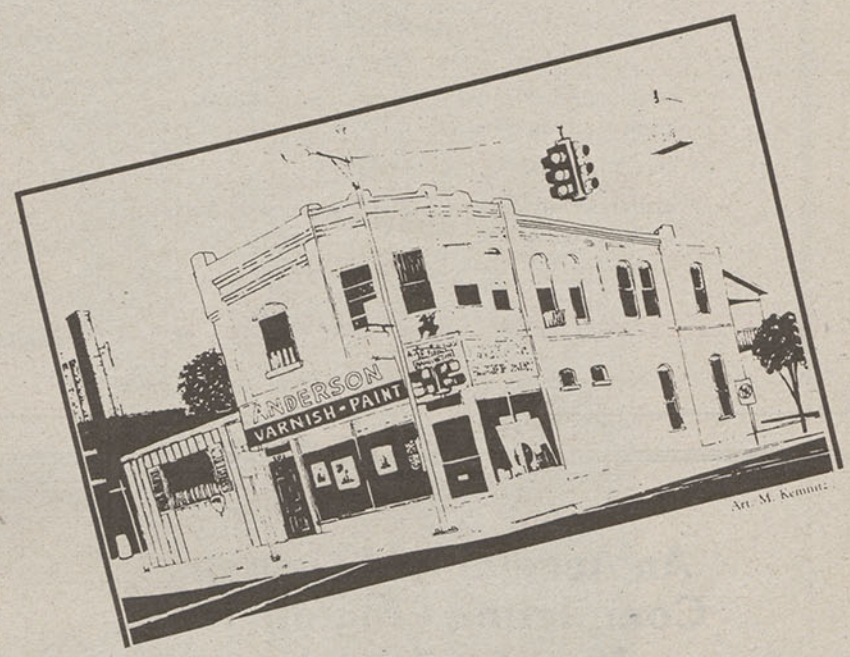

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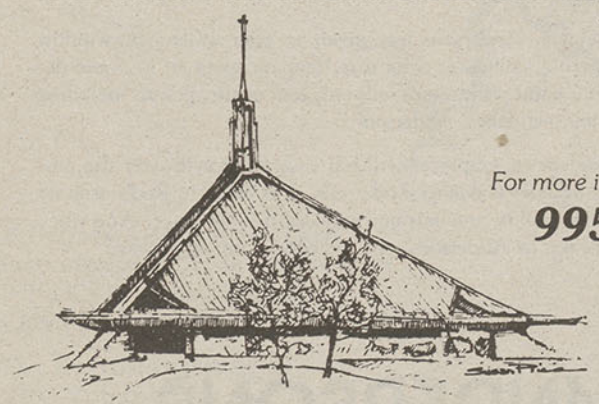

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an attack on a woman, under the law, but an act of thievery from the man who had rightly claimed her, either her husband or her father.

The first law that recognized rape as a crime not against property but against a person, according to writer Susan Brownmiller, was the First Statute at Westminster, enacted by James I in 1275. The penalty for rape was set at two years' imprisonment. "As a matter of record," Brownmiller writes, "not until a fifteenth-century edict of Henry VII was [rape] ruled a felony."

Brownmiller also quotes the modern American legal definition of rape, as it read in 1975: "The perpetration of an act of sexual intercourse with a female, not one's wife, against her will and consent."

In more recent times, the concept of rape has been extended to include marital sex under some circumstances. When a wife is forced to submit to her husband against her will, such acts are being identified as crimes. In 1980, only five states had laws against marital rape on the books. Twenty-four states currently do.

The concept of rape is also being extended to apply to dating situations. What was once tolerated as "college boys being college boys," groups like SAPAC are now working to identify as date rape. They are trying to eradicate the myth that while white, upper-class young men might get a little carried away, they would never actually *rape* someone.

Kent State psychology professor Mary Koss investigated changing perceptions of rape in a 1985 study. Female students were asked if they had ever been forced (actual or implied) to have sexual relations with someone against their will. One out of every eight women said they had. The same group of women was then asked if they had ever been raped. Of those who said yes to the first question, only 57 percent answered that they had been raped.

Koss also interviewed male students, and found their responses even more alarming. One in twelve of the men said yes, they had used force or intimidation to get a woman to have sex with them. But virtually none said they had ever raped a woman.

"Today's Greeks call it date rape."

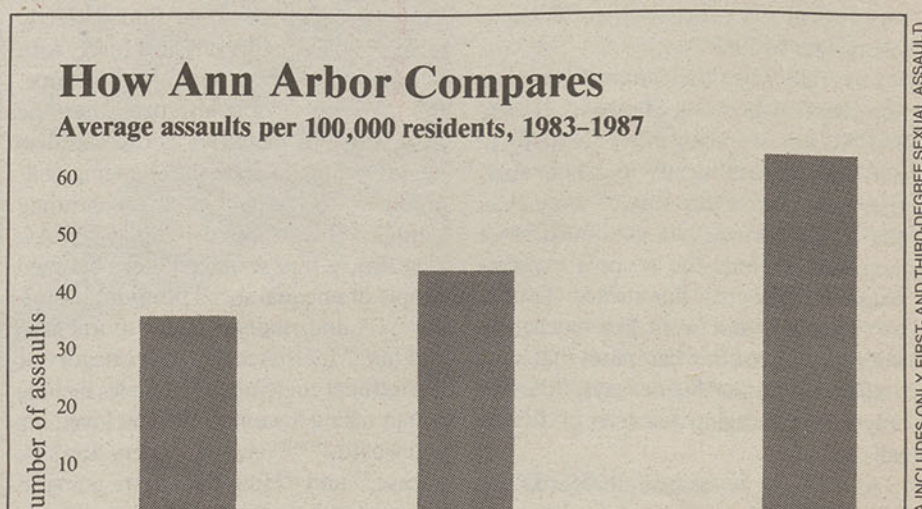
On one wall of Steiner's office is a glossy poster that features the famous painting "The Rape of the Sabine Women." The poster reads, "Today's Greeks call it date rape." There is considerable unintended irony in the message, considering the outcome of a dramatic date rape case involving U-M students in the early fall of 1987. A member of a sorority pressed sexual assault charges against a fraternity member for an attack that allegedly occurred in his fraternity house during a party.

The case illustrated the lack of unanimity about what constitutes rape. Even more important, it was a perfect illustration of the hazards women face when they decide to press charges of rape—especially charges of date rape, where corroborating evidence, such as a forced window, is seldom present.

As the trial wore on, the woman's character was repeatedly dragged into question as members of the defendant's fraternity and even of her own sorority testified that she might have been a willing participant in the encounter, or might even have gone to the party with such an encounter in mind.

Despite the woman's own testimony, and the presence of several bruises on her pelvic area, the defendant was acquitted of rape. He later filed a civil suit charging the woman with defamation of character. Even without a civil suit, such trials are difficult for a woman to endure. The further threat of post-trial lawsuits has a chilling effect on women's willingness to prosecute rapes that rely solely on their own testimony. Such civil suits are increasingly common, and a source of concern for groups like SAPAC. The woman in this case countered with a civil suit of her own; the whole matter was eventually settled out of court.

This case was not all that unusual, according to Steiner. It may help explain why only about a quarter of the survivors whom SAPAC counsels choose to report the assaults to either campus security or the police. For every sexual assault survi-



A decade ago, Ann Arbor's rate of sexual assaults per capita was lower than the national rate. After a 40 percent increase between 1978–1982 and 1983–1987, it is now higher—but still below the rate for Michigan as a whole. The state's high rate of reported rapes stems partly from its unusually broad legal definition of the crime.

vor who comes in to SAPAC, Steiner says, "there's probably ten times that many who aren't. That's very disturbing. Studies say one in six women will be raped in college. So, for every classroom, you look around the room and there are a number of survivors that nobody knows about. That's the hard part."

With so few survivors opting to report their assaults, the usual measures of progress in dealing with crimes—arrests and convictions—are almost meaningless in the case of rape, of whatever definition. And it makes it especially difficult to measure the effectiveness, if any, of such groups as SAPAC. Despite that lack of concrete measures, Steiner believes SAPAC is having a positive impact. She cites both the intense usage of services like the crisis line and the substantial volunteer effort SAPAC has generated.

"The number of students who volunteer boggles my mind," Steiner says. "We use a lot, and we have to turn some away. Over a hundred and sixty volunteered for Safewalk. There are about sixteen students who each put in about fifteen hours a month on the crisis line. That's hard work. And then we get about fifty to seventy students every semester just volunteering generally to help us spread the word and get out awareness, door-to-door. It's not just the politically active women on campus, either. It's sororities, fraternities, a whole range of folks.

"There is a very high level of awareness."

Prevention, the other half of SAPAC's mission, is more elusive.

"It's much more difficult to say whether we're actually stopping rape," Steiner haltingly concedes. "Frankly, I'm not sure that I actually, at this point in time, believe that we can do that.

"I mean, I think we can give people tools—that's certainly what we're trying to do—to prevent individual rapes. At acquaintance rape workshops we're showing men and women how easily their behavior can become rape. And I hope that we're preventing a rape. We might hear from guys who say, 'I see what you're saying. I came really close to doing that.' Or you'll hear a woman say, 'I got a really funny feeling in my stomach, so I just went home.' "

Steiner hopes that incidents like that mean people are reconsidering their actions—with prevention as the result—but she can't be sure. "I think awareness is prevention," she says. "There's no way to prove that, no way to get a number on a crime that is so vastly underreported. But all analysis seems to point to the best way to prevent rape is through awareness and education. So if we've got increased awareness, we must have increased prevention. But there's no hard and fast way to [prove] that."

Nor, when Steiner talks about stranger rape, does she have any hard and fast rules to offer. "We can't give women a laundry list of what to do to protect themselves," she says, defending SAPAC's restrained approach. "Too many times you hear a reaction to a woman being raped like 'Oh, she deserved it. She was walking around

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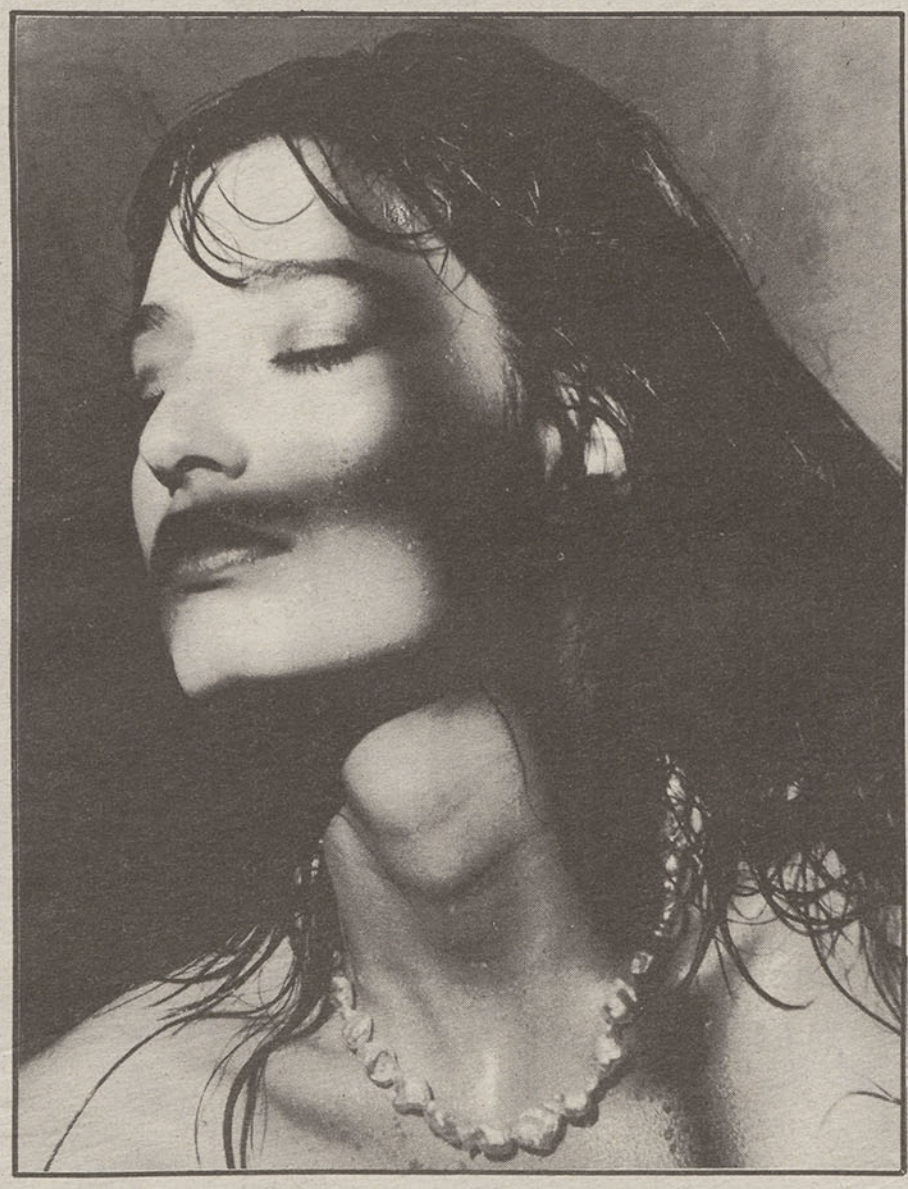

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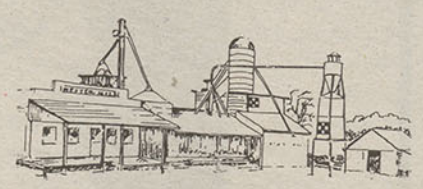

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by herself in the middle of the night.'

"A woman I know was raped and she called me after it happened. I went over to her house. The man had pried open one of her narrow basement windows, crawled through, made his way up to the second floor, and raped her in her bed. All the windows were locked. The front door was locked. Dead bolted. And the first thing she said to me was, 'I shouldn't have walked home from the library alone last night.' That had absolutely nothing to do with it. He hadn't followed her home . . .

"Women have the right to do what they want. No one, *no one* deserves to be raped, ever."

Unmet expectations, elusive solutions

Thirteen years ago, Nancy Gager and Cathleen Schurr wrote *Sexual Assault: Confronting Rape in America*. In the last chapter of the book, the authors listed what they thought needed to be done to curb the incidence of rape. Their suggestions included the establishment of more rape crisis centers, making marital rape illegal, making affordable legal services available to victims, and making a woman's sexual history inadmissible evidence in a rape case. Today, the crisis centers are there; marital rape is against the law in almost half the states, including Michigan; legal advice is available to almost all rape victims; and a woman's sexual history—other than with the accused—cannot be used in criminal cases in Michigan courts.

But the numbers have not gone down over those thirteen years. The fact is that nationally the rate of reported rapes and attempted rapes has risen by about one-third since the publication of Gager and Schurr's recommendations. In Michigan, the number has increased by more than two-thirds.

Asked to account for that alarming development, Julie Steiner says, "That's sort of the ultimate question, and if we could figure it out, we'd be in good shape. I think our society has become more violent. Films, TV, popular books and magazines—any study of those shows increased violence. We know that people exposed to increased violence—especially when linked to sex, like the Halloween movies where you have a beautiful young woman, usually in bed, things with some sexual flavor to them—when people are exposed to that, it lowers their defenses against it, and it heightens their acceptance of violence, especially toward women, as part of life.

"I went to see 'Dangerous Liaisons' the other day, and it has five or six really blatant date rape scenes in it. Now imagine the effect that has on a fourteen- or fifteen-year-old kid who doesn't have experience of his own to compare it to."

Elizabeth Radcliffe, the coordinator of the Citizens Advisory Commission on Rape Prevention, also sees conflicting messages behind the continuing increases in rape totals. "One of my favorite examples is 'Gone with the Wind,'" Radcliffe says. "You see Rhett Butler

sweeping Scarlett O'Hara up to her bedroom and she's protesting, and he rapes her, and the next day she's *so* happy. And it's so romantic. And that tells people that women really mean yes when they say no."

"Women have to learn that they are allowed to say no and not worry about having 'led him on' or how much money he's spent on them," Steiner says. "And men have got to learn that no really means no. Some men hear that and think, 'Oh, she's just being coy.' But we can't put all the blame on men. It's a societal thing."

Pat Krohn has worked as an administrator in the Washtenaw County Mental Health Department's Assault Crisis Center for a year. She has seen a mix of cases that neither Caldwell nor Steiner has seen, and benefited from the experience of her co-workers, some of whom have worked at the center for several years.

The best way to eliminate sexual assault, Krohn feels, is through early, early education. "We have to begin by educating kids," she says. "We do the other stuff, too: community education, safety, getting information to men, teaching women self-defense. But if we could educate kids earlier . . .

"In recent years," Krohn continues, "there has been some good work done in this area—good-touch versus bad-touch seminars in the schools that try and teach children the difference between affection and what might be sexual abuse. The same thing should be done with sexual assault. Get the idea across early that women and men or boys and girls have the same rights, even before they start to be sucked in by sexual stereotypes and all the popular misconceptions about men's and women's attitudes.

"What strikes me is that over the last few years, the biggest increase in the number of sexual assault survivors has been in the thirteen- to seventeen-year-old age group. *Kids.*" Similar studies have shown the majority of rapists commit their first rape before they turn sixteen.

Because of that shift, Krohn says girls need to be taught early on that they are equal to boys, and boys must be told that there's nothing wrong with recognizing that equality. "We have to get the point across early," Krohn says, "that you don't have to lose power yourself when you give someone else power."

Elizabeth Radcliffe of CACORP admits she sometimes wonders what rape-prevention efforts have accomplished in the fifteen years or so that they have existed. Some immediate, concrete steps, she notes, are changes in rape laws, such as the outlawing of marital rape. At bottom, though, she says, "rape thrives on attitudes and myths which pervade our culture. To change that, you need major education, and that's only over the long haul."

It is, she admits, an unsatisfying response for those who seek urgent help with an urgent problem. "But in some ways, we have only been laying the foundation in the last fifteen years," Radcliffe concludes. "It's only the beginning, considering our goal is to end rape." ■

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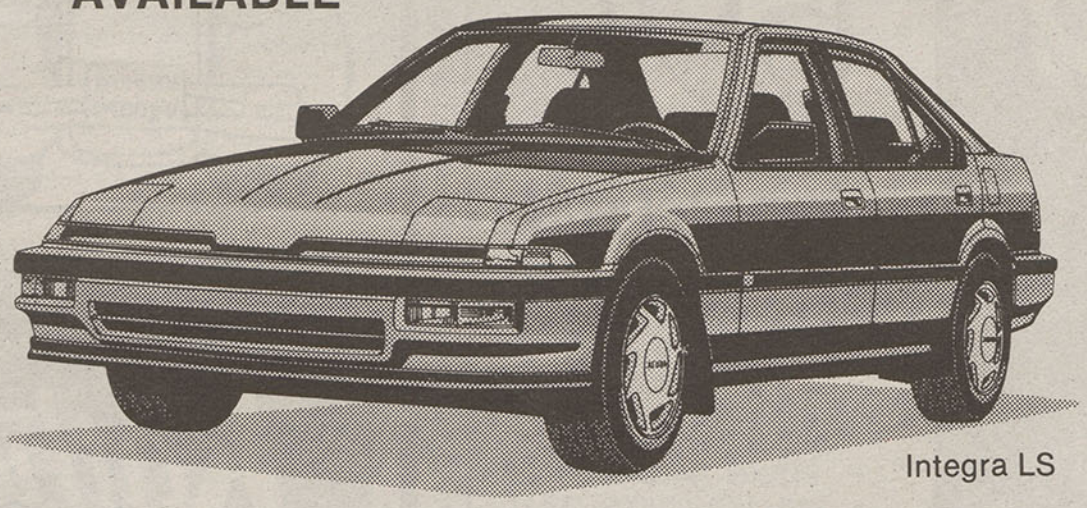

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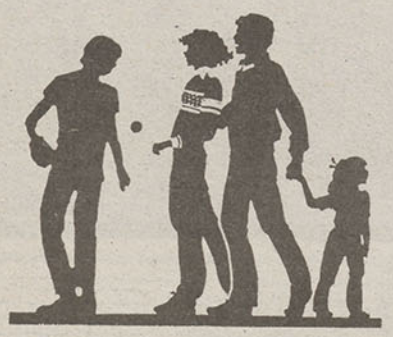

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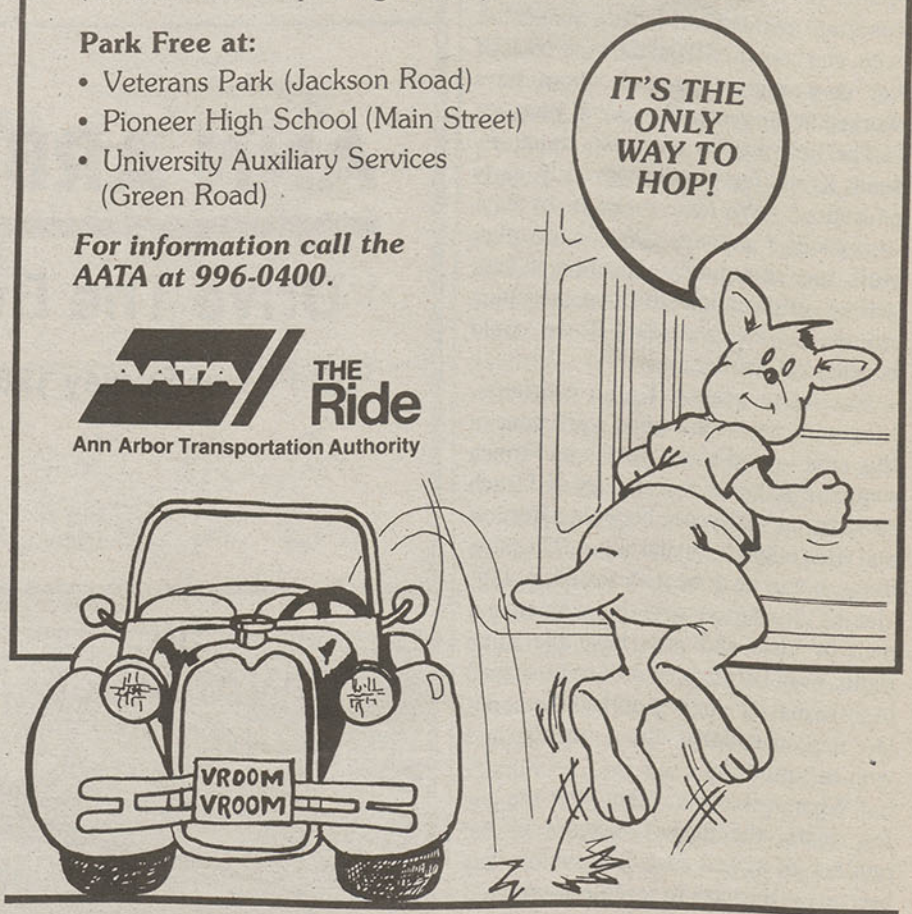

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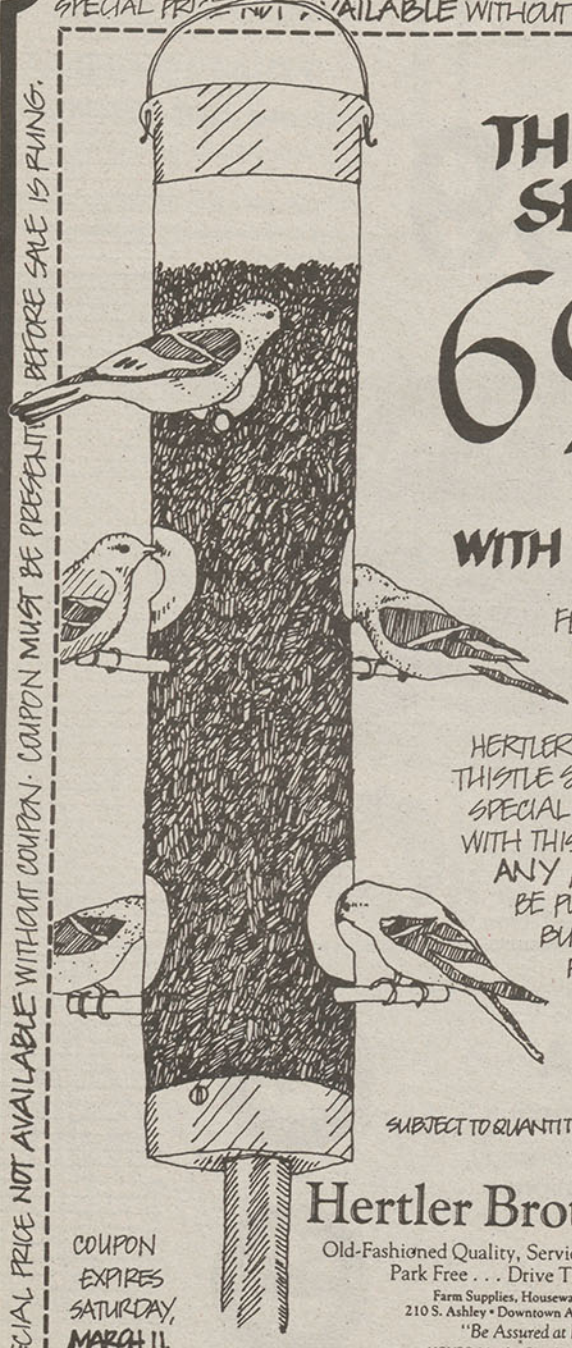

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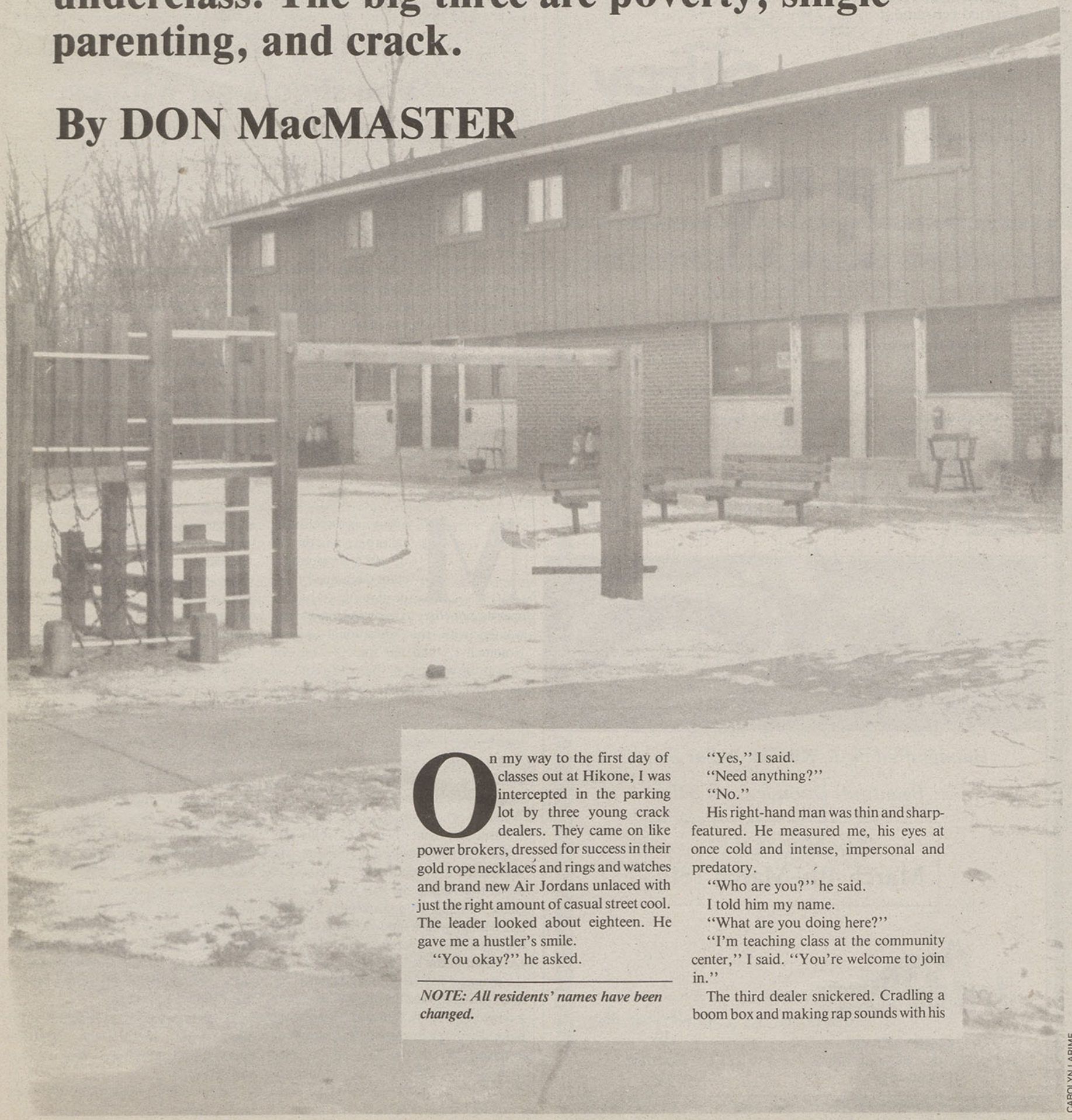
Teaching at Hikone

Illiteracy is only one burden for Ann Arbor's underclass. The big three are poverty, single-parenting, and crack.

By DON MacMASTER



CAROLYN LARIME

On my way to the first day of classes out at Hikone, I was intercepted in the parking lot by three young crack dealers. They came on like power brokers, dressed for success in their gold rope necklaces and rings and watches and brand new Air Jordans unlaced with just the right amount of casual street cool. The leader looked about eighteen. He gave me a hustler's smile.

"You okay?" he asked.

"Yes," I said.

"Need anything?"

"No."

His right-hand man was thin and sharp-featured. He measured me, his eyes at once cold and intense, impersonal and predatory.

"Who are you?" he said.

I told him my name.

"What are you doing here?"

"I'm teaching class at the community center," I said. "You're welcome to join in."

The third dealer snickered. Cradling a boom box and making rap sounds with his

---

NOTE: All residents' names have been changed.

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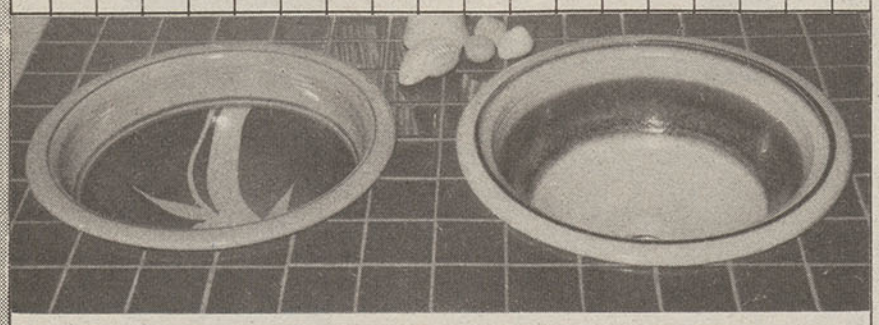

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"How much do you make?" the crack dealer asked.

I told him $20 a day. He laughed contemptuously.

"You need a degree for that?"

I told him you did.

"You should get with us, make some real money," he said. "School ain't shit."

lips that sounded like short bursts of machine-gun fire, his eyes focused on the middle distance over my right shoulder.

"How much do you make?" he asked.

I told him $20 a day. He laughed contemptuously.

"You need a degree for that?"

I told him you did.

"You should get with us, make some real money," he said. "School ain't shit."

I told them the offer still stood and hurried inside.

My class, an experimental program in the fall of 1987 financed by state Community Education funds, had an open mission to try to reconnect low-income women with the educational system. Nominally, I had ten students, but the core group was half of that. On a cold wet day with a low ceiling two weeks after the class began, only Esther showed up for class. A strong, sensitive woman in her mid-forties, Esther had five well-behaved children she was raising alone. Her husband, she said with a short, disgusted laugh, was somewhere out of the country. A hard worker with an acute sense of responsibility, Esther had just lost her job.

All aflutter, she produced a letter she wanted me to read. It was to the boss of the last company she had worked for, a chain of quick-stop convenience stores. She'd hired on as a sandwich maker but in a crunch was elevated to manager. She confessed in the letter that in no way was she manager material, and this was probably true. She was diligent, but nervous in a crowd and easily flustered. She was the hardest worker in class by far, doubling everyone else. Some days she doubled them all put together. Her attendance was perfect and her homework was neat, complete, and creative. The crux of her letter was that after working there a year and three months without missing a day, and filling in when they needed her on weekends, some inventory turned up missing on her watch and she was promptly fired. All she wanted was a meeting with the boss to explain her side.

"Do you think I should send it?" she asked with almost desperate eagerness. "I'm serious."

"By all means," I replied. "Maybe you'll get your job back. Is that what you want?"

"Yeah, well, it's better than no job at all, I guess."

As we did daily, we looked through a newspaper for something to read. Today's paper was the *Detroit News*. I spotted an obituary of Louis Miriani, who was mayor of Detroit before Jerome Cavanaugh. I pointed this out in passing to Esther, who was busy reading her horoscope, and she looked up and said, "Oh, I remember him. He was mayor when we were living in Detroit. He died?"

The career of Mr. Miriani was an odd one. He won with 85 percent of the popular vote in 1956, but was turned out by a huge majority only four years later. He was apparently undercut by white flight, the early stages of racial unrest, and something undefined that later led him to drop out of sight and live the rest of his life in obscurity.

Esther was interested in this. We worked through some vocabulary—budget deficit, "overdrawn"; white flight, "suburbs"; fiscal, "money"; conservative, "Reagan"—and she went on to describe some of her recollections of the era that culminated in Dallas.

"I remember when President Kennedy died, I just went cold. For about four hours, I just couldn't get warm. I guess it was shock."

"What did you think of President Kennedy?" I asked.

"Oh, I liked that man. He had style, the way he carried himself. When he told you something was going to be a certain way, he could make you believe it, that he could make it happen."

"Did you feel the same way when Dr. King died?"

"Well, no, not really. He was pretty much from down South. We didn't know much about him, I guess. We felt bad, sure, it was a terrible thing, but it wasn't like when President Kennedy was killed."

She was sitting with her back to the window, a floor lamp behind her in the corner throwing a pale yellow arc over her shoulder Through the rain-streaked window, I could see the three young dealers splashing through the parking lot in their $100 gym shoes.

"It seems like the good ones always get killed young," she said.

Hikone turns twenty this summer. Fenced off and weather-beaten, the low-income public housing complex off Packard east of Eisenhower was built the same year as the South Maple, North Maple, and Green Road projects. Hikone's hundred inhabitants are beset by problems that plague the people in the other projects. The big three are poverty, single-parenting, and crack.

This was not the dream twenty years ago. In February 1968, City Council, recognizing a shortage of affordable housing for low-income city residents, seeing federal funding available through the Housing Assistance Administration (HAA), and feeling the often pointed criticism of the city Housing Commission, announced plans to build 151 public housing units on nine scattered sites across Ann Arbor. The scattered-site proposal, chosen to avoid concentrating low-income families in a single area, was considered a landmark idea at that time, as was the "modified turnkey" approach, in which the city bought the property, the builder (Sharp Construction of Flint) built the units, and then the city bought them from the builder at a price set in advance. By late July, the Packard site was set, a six-acre parcel east of Keenan Trailer Sales and bounded in back by the Ann Arbor-Pittsfield drain. Cost of the property was $55,000. It took a year of wrangling among the HAA, the builder, City Council, the Housing Commission, the Planning Commission, and alarmed citizens who said Not in our backyard before a contract was finally signed in February 1969, later amended in May, for 151 units citywide for $2.74 million, with the city paying about $150,000. Mayor Bob Harris turned over the first shovelful of dirt, at the South Maple site on June 5, 1969.

By the following July, the Packard site was done. The Housing Commission recommended naming the dead-end street that leads to the site Weeks Court, in honor of Bob Weeks, the former Housing Commission chairman. But council said no. It was not their policy, they said, to name a street after a living person. So the street was named Hikone, in honor of Ann Arbor's sister city in Japan. Gradually, the name came to be used for the entire complex.

It is hard to imagine two less similar sites than the Hikone off Packard, pronounced HIGH-cone, and the Hikone along the eastern shore of Lake Biwa, Shiga prefecture, Japan, pronounced hee-CONE-ay. Known for its culture, sightseeing, and industrial vitality, Hikone is a prosperous city of about 95,000. In the center of the city, with a commanding view of Japan's largest lake, towers the castle Hikone-jo, a national treasure. Conceived by the first lord of the Ii family and begun by his nephew, the second lord, in 1603, the castle took twenty years to complete, and after nearly four hundred years, Iis still live in it.

Last summer, ten students from the Ann Arbor public schools visited Hikone as representatives of the public schools and the Sister City Program. They saw a

Hikone is dominated by single-parent households, most of them black. The ratio of children to adults is more than two to one. The ratio of households headed by females to male/female-headed households is ten to one.

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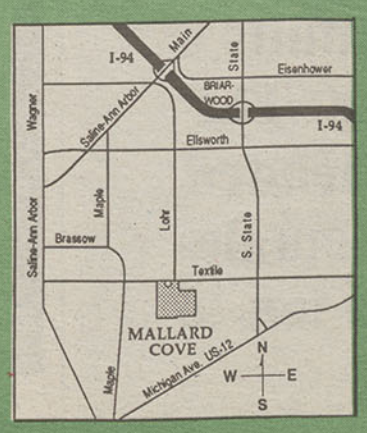

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TEACHING AT HIKONE *continued*

nationwide primary and secondary education system in which all students must wear uniforms and go to school six days a week, from April to mid-July and then, after a six-week vacation, from September through March. There is no pop or gum chewing allowed in school. Students stay in the same classroom all day. They eat lunch there. The teacher eats with them. A common lunch is a pot of green tea and a rice ball with a dried plum in the middle, wrapped in a thin strip of seaweed. English is required in all Japanese schools. Literacy is estimated to be 97 percent.

At Ann Arbor's Hikone, in contrast, no one knows Japanese—and many residents are barely literate in English. An appendage of concentrated poverty on the fringe of a prosperous university community, Hikone is dominated by single-parent households, most of them black. The ratio of children to adults is more than two to one. Hikone is a fluid community in that few families stay there more than a few years at a time. But it is fixed in that when one family moves, there is always another there to take its place.

Rosa was supposed to be upstairs watching the kids while we had school, but she didn't have the patience for it, so she was down with us in class. The kids crawled around on the floor and played hide-and-seek under the table. Rosa's sister, Maria, has a reading impairment. Both are bright women, playful and proud, touchy. They probably weigh 275 pounds apiece, yet there is a real beauty about them, in their eyes and hair and complexions. Maria's health has been bad since she was a youngster, a problem compounded by a stray bullet that lodged two inches from her heart when the family was living in Chicago. We were working on vocabulary; *submit* and *summit* were the words. Maria couldn't keep the letters in order, so she had to probe and quickly got stuck.

"Sus . . . suspension subspension subs subbutment . . . what is it? What does it say?"

I pointed to the first syllable. "What does this say?"

She frowned with concentration. "Sus sus sus susp . . . " She was stuck. "I can't get it," she said with finality.

"S-U-B." I sounded it out. "Sub, right?"

She nodded okay.

"How about the second part? M-I-T?"

"Ment mint min minting?"

"There's no *n* in it, is there?"

She stared at it as if she wanted to burn a hole through the blackboard.

"Take the *n* out," I said.

This was hard for her to grasp—that you could take a sound out. She couldn't get it.

"Can you help Maria?" I asked Rosa.

"Submit?" she said in her gruff, querying voice.

"Right," I replied. "Anybody know what it means?"

Sonja was trying to learn how to read so she could get a driver's license and a job. Tentative and afraid of failure, she would get a headache when she was pushed and have to break for a cigarette and something sweet.

"You mean like the street?" asked Maria quickly.

"No," said Rosa. "Not Summit. Submit." Rosa grinned wickedly and giggled. Maria immediately picked up on it.

"Isn't that like when, y'know, sexually speaking, when you, y'know, submit?"

The whole class broke up. We couldn't help it. I stammered, "Yeah, but, you can't use the word you're defining in the sentence. What I want is another word that fits."

Maria rolled her eyes.

"I mean something that means roughly the same thing."

She really rolled her eyes at this, smiled slyly, then said, pointing at me, "You got some dog in you, I can tell it."

Sonja was trying to learn how to read so she could get a driver's license and a job. A stylish, attractive woman in her early twenties, the youngest person in class, she was pretty enough to be a model. But she was too easily discouraged. Tentative and afraid of failure, she would get a headache when she was pushed and have to break for a cigarette and something sweet. One time, we went through this:

I'd handed out a math test and she refused to take it. "I can't," she said with defiant hopelessness. Her eyes were smoky and she stifled a yawn.

"Why not?" I said.

"Because," she said.

"Because why?" I said.

"Because I can't," she replied.

I left her and went on to the others. She sighed and rubbed her eyes and looked out the window, then slowly looked down at the paper and began to engage, wearily at first but with increasing resolve. She worked through some simple multiplication problems correctly, then blurted out, "What I have a hard time with is fractions. How can something be a part of something? It's either that thing or it's not."

There was a logic to this I'd never considered. The problem was 2 + ¼.

"What's two and a quarter?" I asked.

She flung out a couple of incorrect answers, peeved, then mentally threw up her hands, saying, "I really don't understand fractions."

I was stumped momentarily, and the others had their hands raised for help, but there was a glimmer coming from Sonja that was like faint breath from someone presumed dead, and I went to it. I thought of change, fished in my pocket, and pulled out a quarter.

"Hang on a second, Esther. I want Sonja to see something here." I held up the coin. "This is a quarter," I said to Sonja. "It's one thing, a whole thing, but it's a quarter, a quarter of a dollar."

Her eyes weren't committing.

"So how many quarters make a dollar?" I said.

She looked as if it were a trick question.

"Four," she said suspiciously.

"Right," I said.

She unstiffened a bit.

"So say you've got two dollars—how many quarters is that?" I asked her.

"One and a half, no, three, no, a third, no, wait. One and a third?" A frustrated look, not defiant, just frustrated, showed on her face. "I don't know."

"How many *quarters*?" I said, drawing it out.

"Quarters? Oh, uh, I don't know."

"Well, if four quarters make a dollar, how many make two dollars?"

She shook her head and looked out the window, her toe tapping rapidly. She looked back.

"How many quarters?"

I pulled out five more quarters and laid the nine out in a line across her desk. "No pressure," I said. "Count 'em up."

She took up a pencil and I went back to Esther and Maria, who were working on common denominators. Sonja made a

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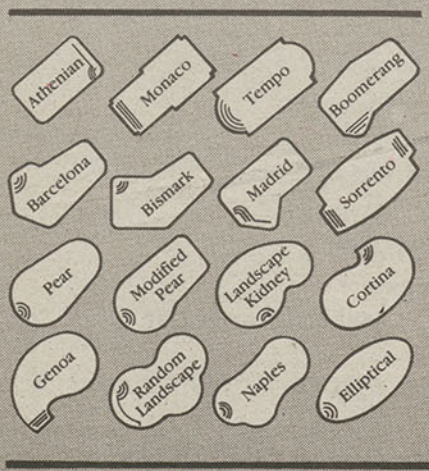

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small noise like she might have figured it out. I turned back.

"Eight," she said, as if she should've seen it all along. "Eight quarters makes two dollars."

"Right," I said. "Good."

She allowed herself a small smile.

"Okay," I said. "What's one quarter and one quarter?" I drew it out in fractions on her sheet. She froze, staring down at it unhappily.

"One quarter . . . and . . . one quarter?"

She looked up, thinking. She was saying it in her head instead of getting hung up on the paper.

"A quarter and a quarter is two quarters," she said.

"Good," I said. "And what's that?"

"Two quarters?"

"Right."

She looked confused, suspicious, as if I was denying her something she'd earned fairly. But then it came to her.

"Fifty cents," she said. "Two quarters is fifty cents."

"Good job," I said.

She was pleased.

"What's fifty cents then?" I asked. "Compared to a dollar?"

"Compared to a dollar?" More deliberation, some pencil work using straight-line abacus characters, then she looked up again, incredulous, as if I must've been out of my mind to ask such an easy question. "Fifty cents is half a dollar."

"Okay," I said. "So what's a quarter and a quarter then?"

A light went on behind her eyes. It was the damnedest thing.

"A quarter and a quarter's a half," she said.

We broke after that for sweet rolls and cigarettes.

Hikone was built at the height of Lyndon Johnson's War on Poverty, when it still seemed easy to believe that the federal government had the knowledge, wealth, and determination to provide a good life for every citizen. By now, of course, the pendulum of national opinion has swung far in the opposite direction, with best-selling books arguing that governmental aid actually worsens the problems of the poor. Hikone is an example of the continuing failure to eliminate poverty, and—to anyone who has seen it firsthand—a reminder of why it's necessary to keep trying.

Above all, Hikone is evidence of the trend referred to as the "feminization of poverty." According to a famous 1983 study by the U-M's Institute for Social Research, divorce and separation were found to be the major factors in the impoverishment of women with children, who were nearly three times as likely to be poor as divorced men.

Hikone's demographics remained relatively unchanged between 1983 and 1988, the two most recent periods for which data are available. In 1983, according to Community Development statistics, twenty-seven of the thirty households in Hikone were headed by a single female. One hundred percent of the households were classified low income and were receiving ADC or some form of general assistance, and 95 percent were black. The high end of income generating was $12,000 for a family of six. The low end was $3,400. The most recent Housing Commission statistics indicate that not much has changed. Though there are currently seven units vacant awaiting remodeling, the ratio of households headed by females to male/female-headed households is still ten to one.

I noticed today that Sonja had arranged a kind of matrix, very neat, very orderly, in which she had all the times tables up to ten worked out and tabulated.

"Very nice," I said. "You'd make a good accountant."

She flashed a shy, proud smile.

"Well, maybe," she said. "Someday."

Flo showed up for the first time in ten days.

"Where have you been?" I asked her.

"My son was in the hospital," she said.

I pointed to the first syllable. "What does this say?"

She frowned with concentration. "Sus sus sus susp . . . " She was stuck. "I can't get it," she said with finality.

"Why was he in the hospital?"

"He got shot."

"Shot! Where?"

"Downtown."

"No, Flo. Where on his body?"

"Oh," she said. "On his arm."

"Is he going to be okay?"

"Oh yes," she said. "He wasn't shot bad."

Esther, meanwhile, was working on a second draft of her letter, this one typewritten. She looked pale, distracted, and wrung out. I asked what was wrong. She said she'd had a panic attack last night. She hadn't had one for a long time, and this was a bad one—heart racing, hard to breathe, claustrophobic, the whole shot. She thought it might be tied to the letter.

"What do you think about me sending this?" she said nervously. "Could it come back on me?" The anxiety over what seemed a fully justified protest of unjust treatment would stay with Esther for weeks. Ultimately, she decided not to send the letter.

I had started Sonja out on the most basic reading material I could find. As usual, we got stuck on the directions.

"What's this word?" I asked. The word was *write*. "How's it sound to you?"

She worked on it awhile, or seemed to, then threw up her hands and said, "I can't get it." This was her giving-up tone. She turned her head from side to side, her palm pressed to her forehead, looking as if she was about to get one of her headaches.

"The *w* is silent," I said, trying to head her off. "What sound does R-I-T-E make? Sound it out."

She was skeptical.

"The *r* has the 'rr' sound, right?" I said.

"Yurr-" she said, starting to take over.

"But there's no *u* in front, is there?" I butted in.

She pulled back.

" 'Rr,' right," I said, trying to bring her back.

She was used to being coaxed, and she resisted it.

"How about the I-T-E sound?"

She approached it warily. "It," she guessed, after some clenched-jaw deliberation.

"Good," I said. "But the *i* is long; it has an 'I' sound." I drew out the sound like a string with my fingers.

She tested the tension in her mind.

"Ite?" she said, looking up at me, a hint of interest coming from under her eyelids.

"Now put them together, 'r' and 'ite.' "

She cautiously made the connection.

"Rr-ite?"

"Right!" I was hyped. "Good, Sonja!"

She wasn't impressed.

"No it's not," she said. "It's bad."

But then she lightened up with just a hint of a grin, which seemed like much more on her face.

"It's pretty bad when you can't even read write."

I was grinning. It was just the first word

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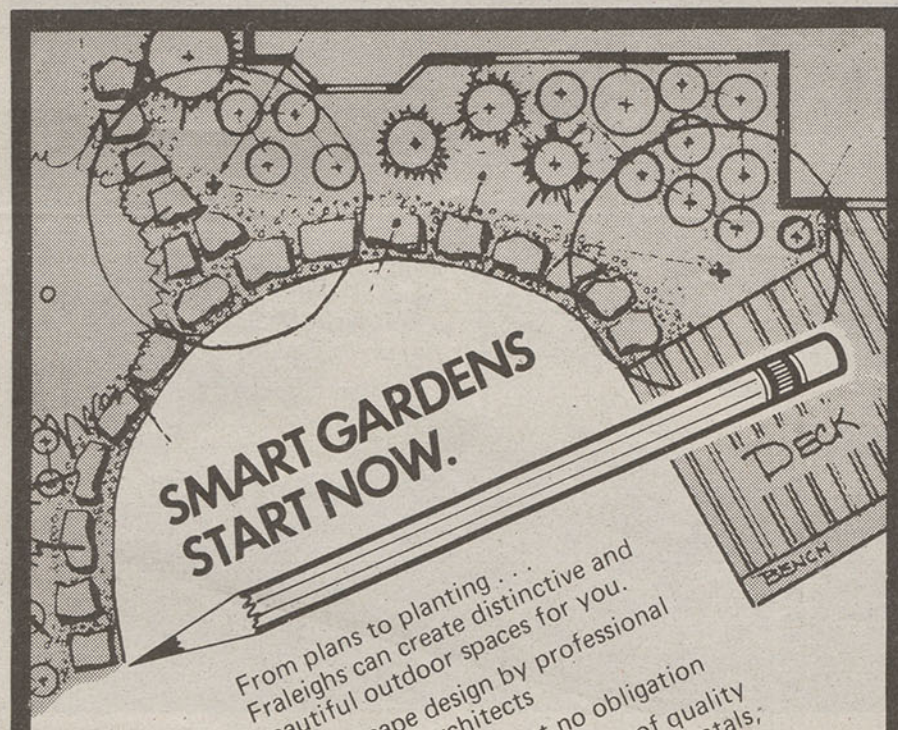

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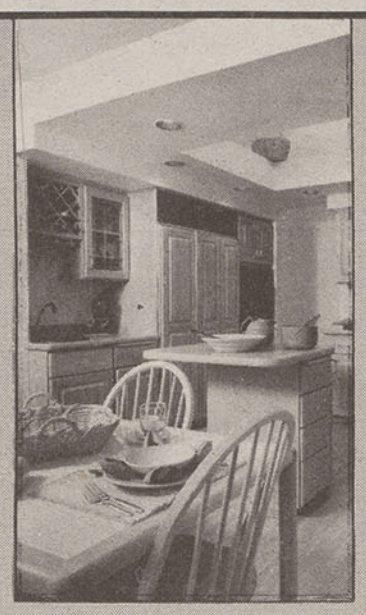

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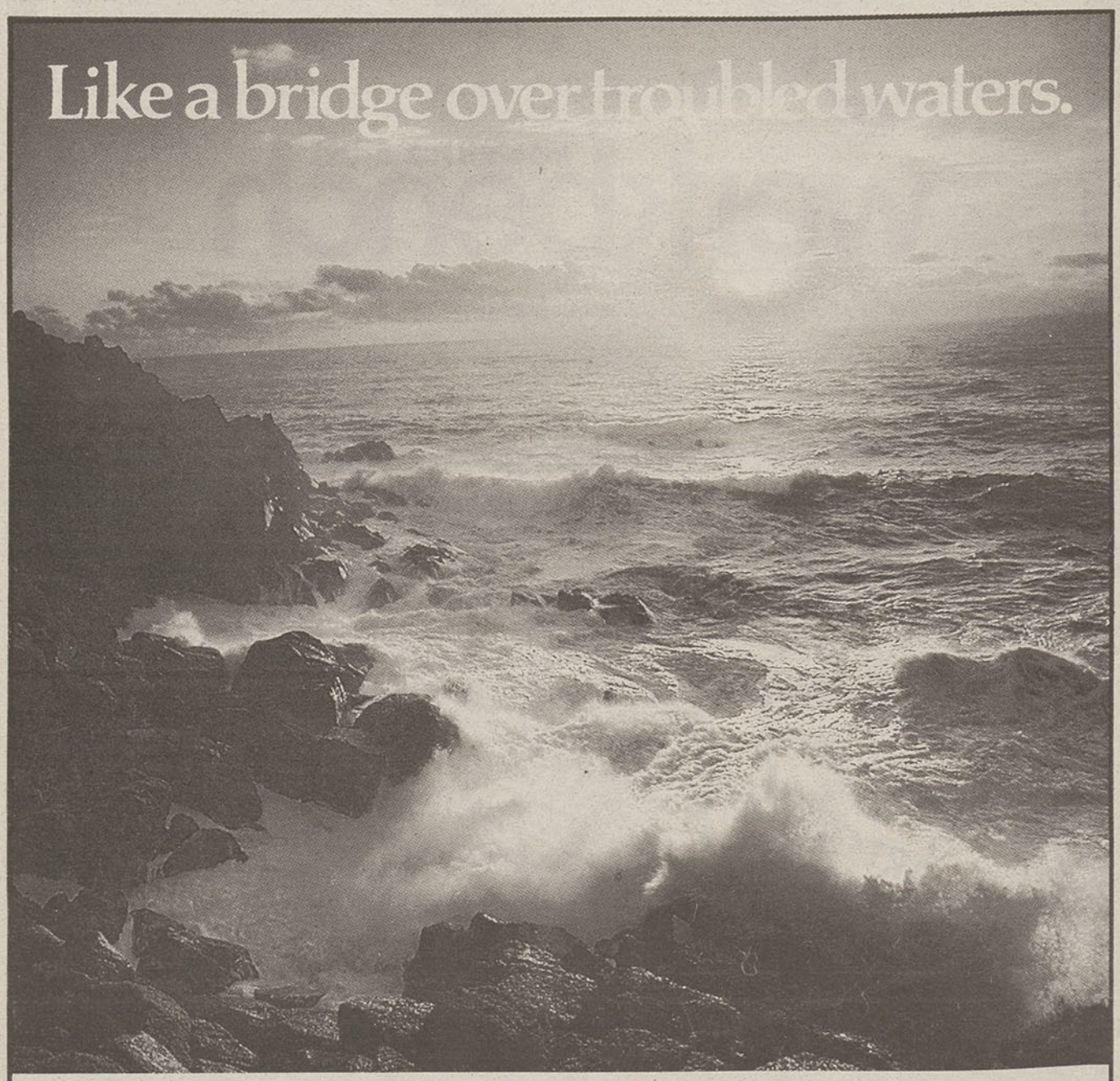

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of the first sentence of the directions, but it was a beginning, and we began to build on it. By the end of class, Sonja had worked through a couple of sentences, recognizing words she'd worked through before. Though she tried to hide it, it was clear what it meant to her, and it was very exciting to see.

As you go down the narrow, pocked street that leads to Hikone, the first things you come to are dumpsters. There are cars on blocks in the parking lot, big old cruisers like Electras and Wildcats, and a load of straw is going to waste out in the open alongside.

Attached to the end of the middle building, next to the parking lot and the basketball court, is the community center, the hub of all organized activity at Hikone. The community center has heat and a phone, and at different times during the day serves as a school, a day-care center, a meeting point, and a buffer zone. The community center has two main rooms on the ground floor, the kitchen and the front room. There's a map of the world on the wall next to the window in the front room, and a bookshelf alongside stuffed with books and pamphlets. "Talking With Your Parents About Birth Control," "Plain Talk About Sexually Transmitted Diseases," "Methods of Birth Control," "You and Your Rights," and "Woman of the Year" are some of the titles, a reflection of the values and concern of the social workers who work there. There is some beautiful African-style artwork above the blackboard, done by children in the complex—lots of yellows, reds, and blacks, generally in the eggshell shape of a head or mask, the eyes prominent and piercing.

On the wall next to the phone a message is pinned: "Stop Crack! Call the anonymous hotline. 996-3195. Ann Arbor Police."

No one showed up for the last day of class. It was dark in the front room. Someone had swiped the lamp that stood in the corner. As I looked out at a cold west wind roughing the parking lot, I saw that Alice, nine months pregnant, was coming across, her chin tucked into a worn winter jacket pulled taut across her belly. Fonda, her four-year-old daughter, was at her thigh, holding her mother's hand, hustling to keep up. Though thin and undernourished looking, Alice was a woman of considerable strength and practicality. She frequently sat in on class. But her attention had been diverted lately by the late stages of her pregnancy and the running battle she'd been waging with the Housing Commission over the roaches she'd inherited from the previous tenants. She was a clean woman, and the roaches were driving her crazy. Her expression was hard, tired, and focused one step ahead. She came in angry and headed straight for the phone. Fonda scurried in behind her.

"The roaches," Alice said, her jaw set and eyes flashing. "They never bombed. They just came over with three or four cans of Raid and sprayed." She sniffed, wiped her nose, sighed, but didn't cry. "I just got to get something done about this before the baby gets here."

"The roaches," Alice said, her jaw set and eyes flashing. "They never bombed. They just came over with three or four cans of Raid and sprayed." She looked near tears. "I got 'em on the counter, along the walls, they everywhere." She sniffed, wiped her nose, sighed, but didn't cry. "I just got to get something done about this before the baby gets here."

As her mother went to use the phone, Fonda poked her head around the partition between the kitchen and the front room. Her eyes, eager, expectant, took me in in a quick sweep. What she wanted was to draw on the board. When I made no move to guide or stop her, she went straight to the board, took up a piece of lavender chalk, and with no hesitation began tracing an outline that looked like a hockey mask. She turned, the chalk poised in her hand, like a little instructor.

"What's this?" she asked me.

"I don't know," I replied. "What's it look like to you?"

She turned back to the board, not put out in any way, just considering it a second, then started adding stripes along where the cheekbones might be, drew circles for eyes, then smaller circles inside the eye circles, so the effect was depth and prominence. The little girl was on her tiptoes at the board, still adding inspired streaks to her already highly charged creation, when her mother and a social worker came in.

"C'mon, Fonda," Alice said. "We gotta go."

The social worker had a wet towel and started wiping the board as Fonda hurried to finish up.

"They're having school here now, honey," said the social worker.

A couple of swipes and the chalk drawing was gone. Fonda stepped back from the board. Still holding the chalk, she stared at the wet black slate where her creation had been. Her face crumpled and she began to cry.

As Alice and Fonda left, Marcus, Sonja's four-year-old, squeezed in. He was a handsome kid, a lover of sweets like his Mom. I caught his hand.

"C'mon, Marcus, I'll take you home. I want to see what's up with your mom." Although whenever I saw Sonja she would tell me she'd be in class tomorrow, she hadn't made it for the past three weeks.

They lived just a few doors down. Marcus knocked, the door was answered, and he ran in. I stepped in just enough to pull the door closed behind me. Sonja was lounging on the couch, talking on the phone. She looked strung out. There were two guys with her, just lounging, watching a soap opera on a nice color TV with the sound way down. The centerpiece of the room was a low coffee table, clean except for a glass waterpipe in the middle. The apartment felt too hot, and there was the lingering smell of fried food in the air.

Nobody moved to hide the waterpipe. No introductions were made. Marcus went straight to the pipe and started taking it apart at the neck. Sonja looked up at me and kind of half-smiled in a sad, sleepy way. She rubbed her eyes and forehead.

"I don't feel too good," she said. "But I'll be there tomorrow, I promise."

"There's no class tomorrow," I said. "Today was the last day."

She blinked and shifted her weight a bit.

"Oh." She thought a second. "Class will start up again after Christmas?"

"No."

"Oh."

Marcus had pulled the rubber stopper out of the beaker and plunged his fingers in the bong water.

"Look!" he cried with wonder. "It's wet!"

Sonja studied him a second from under heavy lids.

"I got something I need to take care of," she said, looking up at me.

"When do you think you'll get at that?" I asked.

She looked away. "Maybe tomorrow," she said. ■

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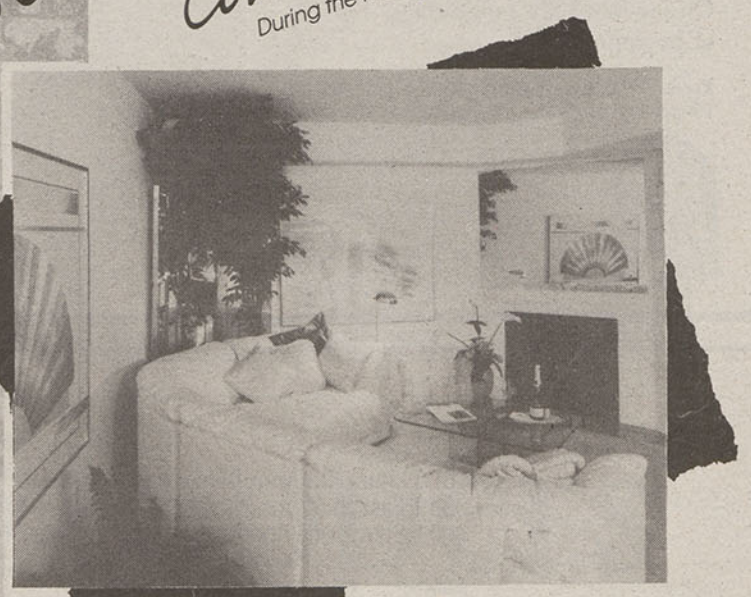

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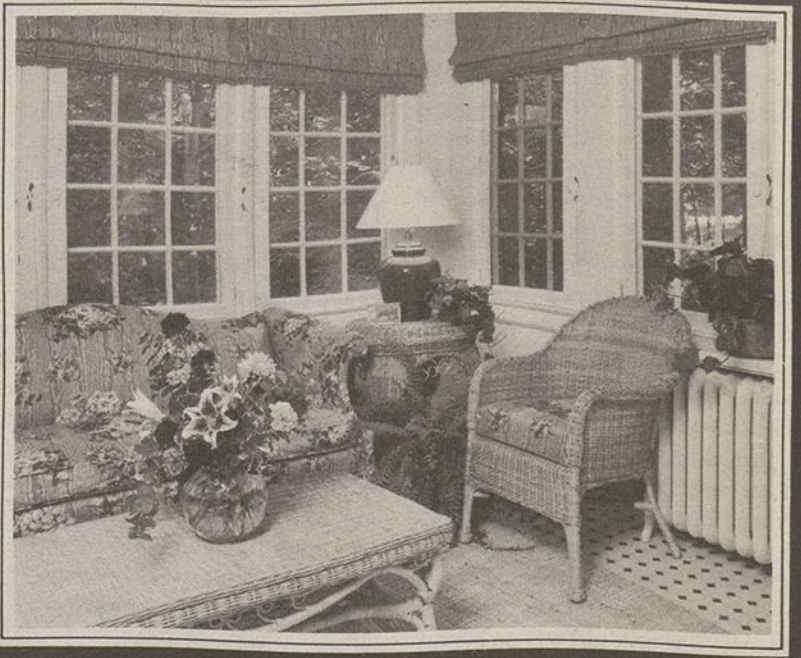

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PETER YATES

The Pond Hoppers

As unassuming as they are distinguished, British theater critic Benedict Nightingale and exiled American novelist Anne Redmon are happy but homesick as regular commuters from Ann Arbor to London.

Anne Redmon and Benedict Nightingale's life-style—jet commutes between their homes in Ann Arbor and London, often with stop-offs in New York City—"may sound glamorous," acknowledges Redmon, novelist and adjunct professor in the U-M graduate creative writing program. "But," she sighs, "it can be very exhausting." Her husband, a *New York Times* theater writer and U-M drama and English professor, says a bit bemusedly, "It's a funny way to live. Certainly not altogether easy."

The globe-trotting couple have lived in Ann Arbor (in a manner of speaking) since the fall of 1986. They contend with jet lag, separation pangs (their three children, ages fifteen to twenty-two, remain behind), and whopping phone bills. There's also the occasional nuisance of finding, as Nightingale puts it, "that a book one needs in one country always seems to be in the other country."

Redmon and Nightingale arrived at the university as a plummy package deal. Redmon, forty-five, teaches graduate students in the MFA creative writing program. Nightingale restructured the undergraduate theater program and now directs the newly created MFA program in theater criticism. This semester, he's teaching theater history and Shakespeare, finding the latter a particular challenge despite the benefit of having reviewed thirty produc-

By EVE SILBERMAN

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tions of "Hamlet."

Nightingale, forty-nine, had been a theater critic for *The New Statesman* magazine for almost two decades when in 1983 the *New York Times* hired him for a year as their Sunday theater columnist. He now regularly contributes reviews and articles to the *Times* and to various British publications, including the *Manchester Guardian*, *Punch*, and the *London Daily Telegraph*. "Anyone who knows about theater knows Benedict Nightingale," says *New York Times* cultural editor Marvin Siegel.

Redmon was born and raised in the United States, but has lived in England since 1964 and is better known in Great Britain than here. The author of three acclaimed novels, she was elected a fellow of the prestigious Royal Society of Literature. Her books will be reprinted in England as a set this spring, a singular distinction.

Colleagues of Nightingale and Redmon describe them as unassuming despite their distinguished careers. Told that, Redmon replies, with a burst of laughter, "We don't think we are distinguished, that's why! We're both very untidy. We find it quite an effort just to get through the day!

"I think people have some sort of glamorous vision of what a writer is, particularly in this country," she adds. "There's a terrific glamour circuit made of it."

Redmon prefers to meet over lunch at Seva Restaurant rather than in her office, which she dismisses as "bare and bleak, like the Arctic Circle." Sipping tea, she looks scholarly and somehow British in a ruffled, long-sleeved white blouse, a blue sweater, and a plaid, tweedy-looking skirt. Her shoulder-length brown hair is clipped back with a barrette, and her glasses hang from a cord around her neck. She speaks with what to American ears sounds like a British accent, but which in Britain, she says, immediately identifies her as an American.

Redmon's basic intensity is offset by her sense of humor. She alternates between moments of reticence and revelation. Returning to the U.S. after almost twenty-five years, she felt, she says, "rather like Rip van Winkle. Things changed completely! There was Viet Nam, Watergate, the whole sexual revolution.

"America was my childhood country. I thought of it as a very big nursery school."

Redmon recalls a "very rootless childhood. I lived in all sorts of places up and down the eastern seaboard. My father was director of research for a chemical company." She had "a very privileged education" at the all-girls Shipley School in Bryn Mawr, Pennsylvania. A "terrible mimic" at school, she wanted to be an actress but as a student at the University of Pennsylvania found she was uncomfortable competing for parts. She was eighteen and a sophomore when, hoping to meet foreign boys, she went to a tea for foreign students and met Benedict Nightingale. (He was doing postgraduate work at the university.) She dropped out of college to marry him when she was twenty and he was twenty-five. They moved to

PETER YATES

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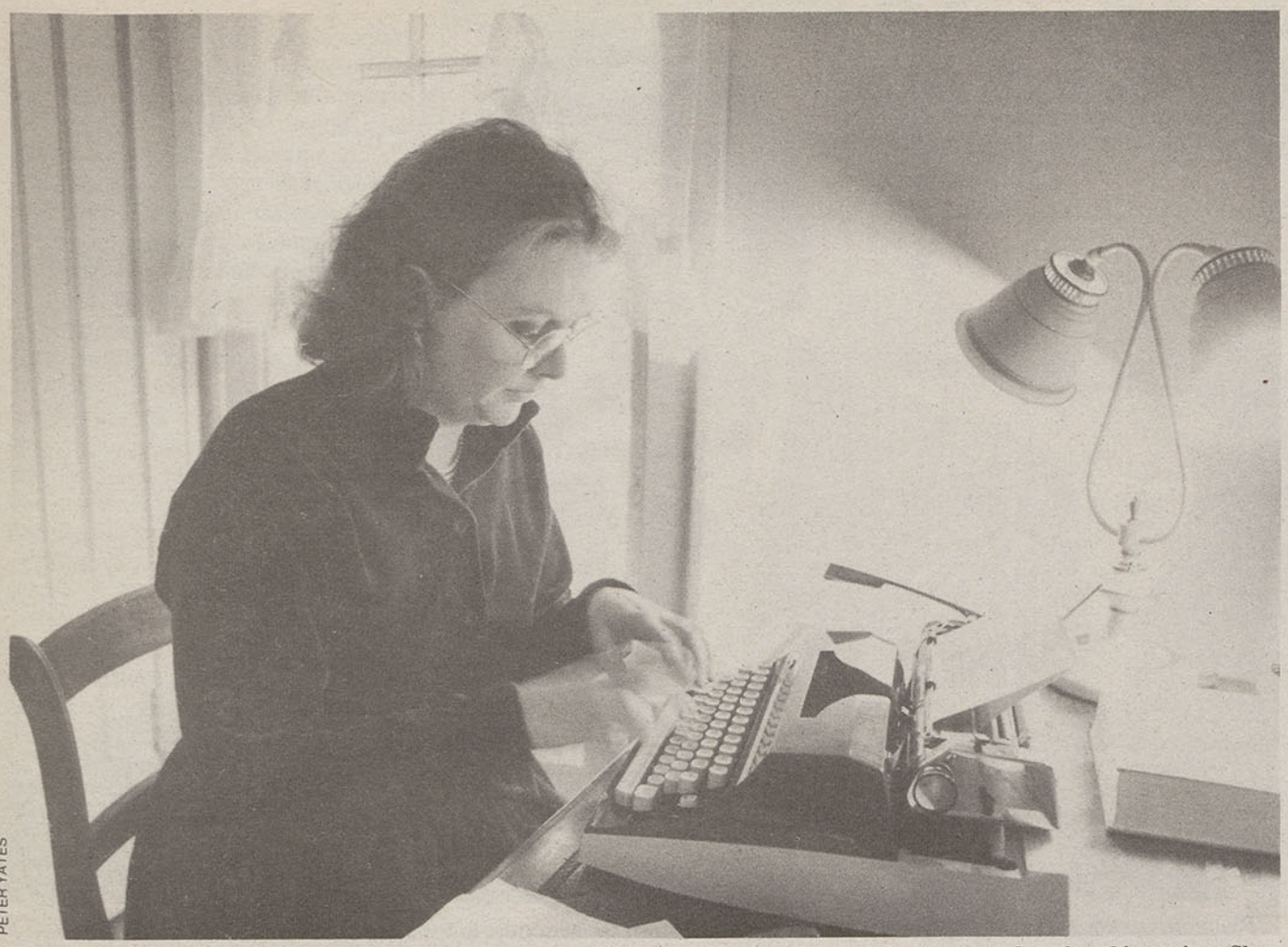

PETER YATES

Redmon, now at work on her fourth novel, is an extremely painstaking writer. She did so many drafts of her third novel, *Second Sight*, that, out of curiosity, she weighed them. "Sixteen pounds," she recalls.

England, where Nightingale, a Cambridge graduate, began working as a journalist.

Redmon drifted into her career as a writer. "I started writing when I was twenty-three. I was very lonely. We had no money. And bills and an eight-month-old baby. I started writing during his nap."

What began as a journal about a former Shipley friend ultimately took shape as her first novel, *Emily Stone*. Redmon worriedly stresses that the story, like all fiction, has a life of its own and that the title character is not meant to represent herself. "I do hope you don't think I'm that dreadful woman!" she exclaims. The book was published in Great Britain in 1974 (a year later in the United States) to glowing reviews. "She writes beautifully," wrote one critic, "with dry humor, sustained intelligence and a sharp eye."

"I couldn't believe it," Redmon says of the response. "From it stemmed all sorts of other things. I got a job on the Sunday *Times* [London] reviewing fiction. I did radio things."

Not long after finishing *Emily Stone*, Redmon "made a decision that was very important to me. I became a Catholic." She is reluctant to expand upon this experience except to say that, although raised in a nonreligious family, she's been "fascinated" by religion since early childhood.

"I'm going to sound like a loony fanatic," she says, with one of her broad beams of laughter. "It was a whole new way of seeing things, let's put it that way. I saw things one way, and then I saw them another way."

The second and the most acclaimed of her three novels, *Music and Silence*, was published in 1979, five years after *Emily Stone*. The title suggests the contrast between her two pivotal characters: the contemplative physician, Beatrice, and the intense cellist, Maud, whose lives dramatically spiral together when a religious fanatic breaks into their apartment building. "The title," explains Redmon, "was sort of what I wanted to talk about—music and silence. The silence that God adopts—the mystical attracts me very much—and the silence of religious contemplation. I wanted to contrast that with the artistic pursuit of Maud, the cellist. . . . The music can't exist without the silence."

It took Redmon eight years to finish her third book, *Second Sight*, published in 1987. "I had a complete block," she recalls with feeling. "I tried to sit down at my desk every day, and nothing happened." When she was finally able to write again, she wrote so many different drafts of *Second Sight* that, out of curiosity, she weighed them. "Sixteen pounds," she reports.

Second Sight was praised by the *New York Times* critic as "a rich excursion into tortured minds." The novel begins, "I have come back to Baltimore, and to the house on Ashby Street where I was raised, in order to write a full account of the events which led up to the mysterious death of my sister Mathilde, whose body was found in the Gobi Desert last summer."

Redmon says the book's Gothic quality was, in part, deliberately tongue-in-cheek, but that the work as a whole was serious. Narrator Irene Ward, epileptic and withdrawn, has been taunted throughout her life by her sinister twin brother and sister. Ultimately, following a long train ride through Russia and Mongolia, she finds release and the freedom to love.

"I'm hard to type" as a writer, Redmon says. Her dense, rich prose, and her fascination with character development, are, she acknowledges, definitely at odds with the fashionable "minimalist" movement in current fiction. Redmon finds kinship in some of the works of contemporaries Joyce Carol Oates and Robertson Davies. But her chief passion is for Fyodor Dostoyevski, whose work so enraptured her that she studied Russian to be able to read his novels in their own language.

Currently at work on a new novel, Redmon does most of her writing on weekends. Much of the week is spent getting ready for her creative writing class, reading her students' works and writing detailed critiques—up to ten or twelve pages—of each one. The class meets Wednesday nights, and she prepares for it with the intensity of an actress preparing for opening night. "It's really wonderful, teaching," she says. "You create something so good. You feel really excited about it."

Redmon herself took only one course in creative writing at Penn ("They told me to forget it," she recalls). "I came here thinking it was a very silly thing to teach. But it really is quite valuable."

Her students enthusiastically agree. Says former student Gilda Povolo, "She totally understood what I was trying to do with my novel. It wouldn't have been written without her encouragement."

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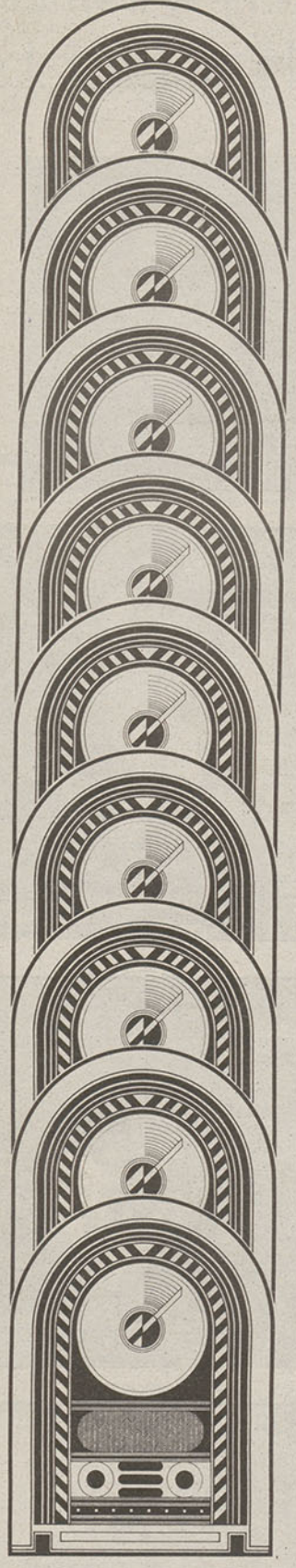

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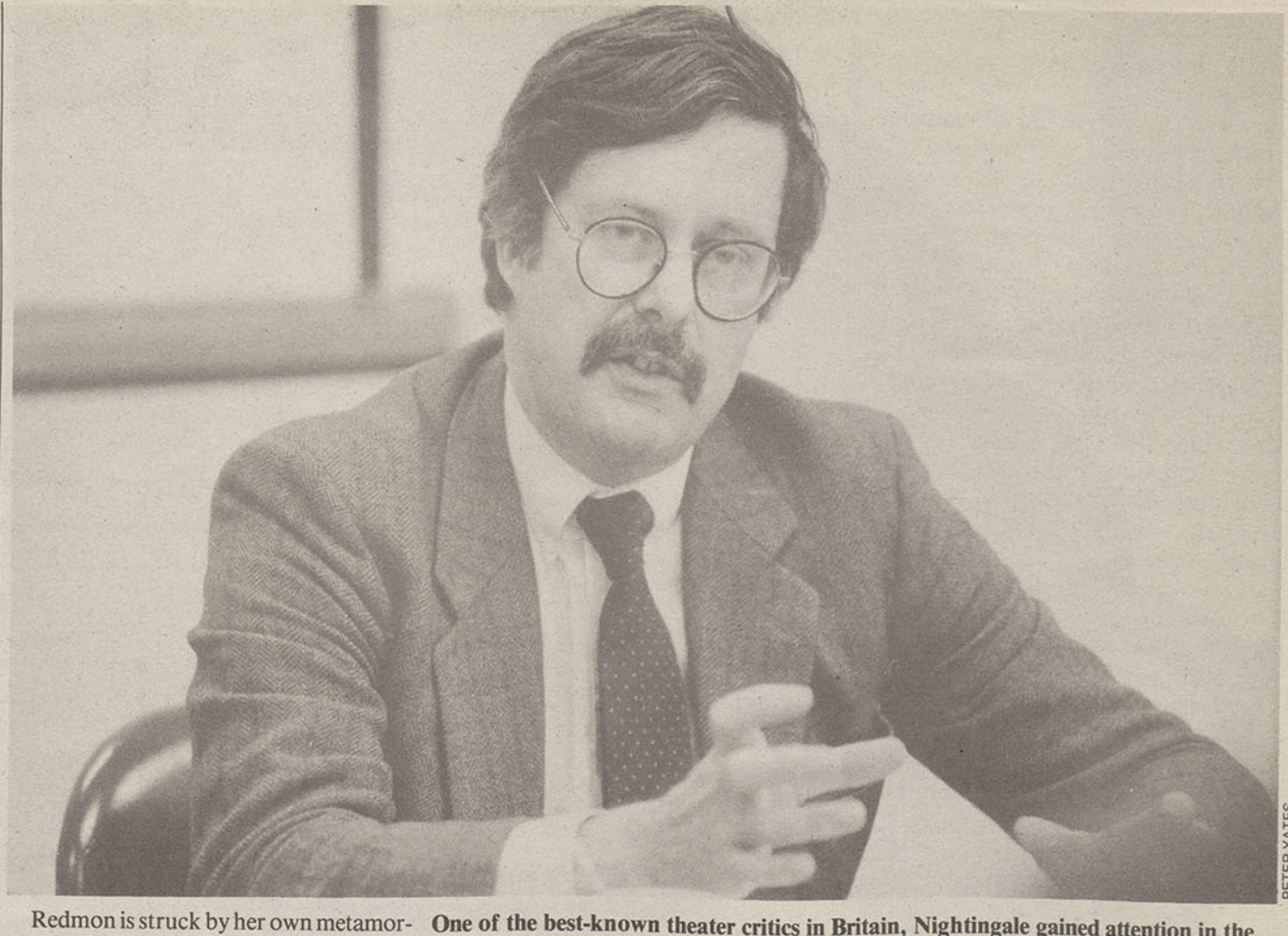

PETER YATES

One of the best-known theater critics in Britain, Nightingale gained attention in the U.S. as a visiting critic at the *New York Times*. He turned down a permanent job at the *Times* in favor of teaching offers for himself and Redmon at the U-M: the academic calendar allows the couple to spend a third of each year in England with their young adult children.

Redmon is struck by her own metamorphosis from the wife of a well-known critic to a writer successful in her own right. Recalling that she was raised with traditional feminine expectations, she says that her husband's interest in her work gave her the confidence to continue. "Benedict's the one who liberated me!" she declares.

The other half of the talented Redmon/Nightingale partnership is characteristically discomfitted to hear that. "Those books would exist even if I didn't," he says, abashed.

At 5 '8", Nightingale is the same height as his wife, a source of some family teasing (the more so since their younger son is almost six feet tall). He has a jutting nose, a thick mustache, and dark hair that usually looks as if he's just finished running his hands through it.

This Tuesday afternoon, he hurries into his theater criticism class and begins sorting through papers in his briefcase, dismay slowly spreading across his countenance. His lecture notes are missing. "I was just looking at those notes this morning!" he says. Finally, a bit flustered, he pulls out a program from "On the Verge, or The Geography of Yearning," the play the class recently saw at the Performance Network. He tells the three students in the class that since he can't find his prepared comments he'll have to rely on the notes he scribbled on the program.

Such incidents are characteristic of Nightingale, who rather plaintively tells a reporter, "I'm afraid you're going to hear all sorts of stories about my absentmindedness."

Redmon, who admits she has a similar reputation, tells one story that sounds apocryphal but which she insists is perfectly true. One time, she says, Nightingale did a successful BBC piece on absentmindedness. Charmed by the talk, a publisher asked him to do a book on the subject, and he agreed. "But he forgot to write it!" Redmon laughs. "He had to give the money back."

But there is nothing fuzzy about Nightingale's recall and observations of the hundreds of plays that he's seen. Working only from his scribbled program, he leads the seminar in a spirited and exhaustive discussion of "On the Verge," a surrealistic play about the time travels of three late-nineteenth-century women explorers. "I've thought and thought, 'Is there more here than meets the eye?' " he starts off. "I'm not sure there is." Nightingale and the three students, who read their reviews aloud, squeeze their subject dry—the acting, the scenery, the costumes, the intention. At the end, though everyone agrees that only superior acting and staging might have salvaged the bizarre play, Nightingale still is dissatisfied. "But why was it written?" he demands.

Such thorough probing is typical of Nightingale, who approaches reviewing in the intellectual tradition of the great English essayists, and with an abiding love for the theater. He says, "I do think the business of criticism is not finally to make judgments but to understand and interpret people's performances, and to try to see what they were trying to do."

"He's not one of those show biz types who's all talk, all flash," says U-M English professor Enoch Brater. "He represents the very best of what we could expect from newspaper critics in the United Kingdom—which is much more sophisticated criticism than over here."

Further, Brater emphasizes, "he writes like a dream." (In *Fifth Row Center*, his book about his year in New York, Nightingale describes himself as a "slow, laborious writer and a neurotically faddy and fussy one, too" who can "compose only in very thin ballpoint.")

The son of a real estate agent, William Benedict Herbert Nightingale grew up in the town of Tunbridge Wells in Kent. As British as his name, he can trace his maternal ancestors to Sir Thomas More and statesman and writer Lord Chesterfield. After a "public school" education (the term refers to exclusive private schools) that emphasized the classics, Nightingale got what he calls "reasonable academic credentials" at Cambridge University's Magdalene College, where he majored in English, edited the university paper, and acted in a few productions. Like his wife, Nightingale originally wanted to be an actor. But he changed directions, convinced that his talent lay in writing, not performing.

After his marriage to Redmon, he joined the *Manchester Guardian*, where, he recalls, "it wasn't unusual to write about the theater one day and a murder the next day." After three years at the *Guardian* he free-lanced for awhile, then went on to the *New Statesman*.

Although he had done some reviews of the British theater for the *New York Times*, he was taken by surprise one day in 1983 to receive a call in a Birmingham

hotel from Bob Berkvist, the *Times* Arts and Leisure editor. Berkvist began suspensefully, "You'd better sit down," then went on to offer him the job as the Sunday reviewer at the *Times*.

Nightingale found that daily living in New York City took some adjustments. "I never quite got used to going up to Central Park to jog and being offered drugs," he says mildly. And he was fascinated—and depressed—by the contrast between theater in New York and in London.

"One of the main differences was that London just has an abundance of theater and continual openings. And if [as a reviewer] you don't go every day, you don't keep fully abreast." In contrast, Nightingale found Broadway's offerings so meager that he ended up attending no more than one or two productions a week.

The staggering economics of producing plays, and the absence of any national subsidy, is threatening the serious Broadway show, warns Nightingale. "Management and unions and everyone will have to come together . . . or they're going to have no straight plays on Broadway—just one or two huge musicals which either lose eight million or make twenty million."

The hype and hysteria of New York's theater world fascinated and repelled Nightingale. "I've never seen such ecstatic audiences at often very, very bad musicals and plays. And the reason is they kind of pack [opening night] theaters with the enthusiastic equivalent of Greek mourners. I think it's supposed to influence the critics."

As the Sunday critic, Nightingale examined plays in more detail than the daily reviewer, often using his reviews as starting points for longer discourses on the theater. He says emphatically that his reviews didn't carry the formidable power of the daily *Times* critic Frank Rich. "I think his is the voice that makes or breaks."

He does, however, recall an occasion when, worried about the fate of a David Mamet play, "Glengarry Glen Ross," he purposefully used "sort of hurrah words like 'brilliant' or 'smashing' " that he usually shudders from. Nightingale was rewarded by seeing his bit of TV critic jargon appear in ads for the show. "I may have helped it a tiny bit," he acknowledges.

Nightingale thinks that Mamet and Sam Shepard are the best of the younger American playwrights today. He's impatient with the sentimentality of Neil Simon plays, and, in general, with the American theater's emphasis on angst and family relationships. He aroused the wrath of many *Times* readers when he complained, as he tells it, that "American theater is concentrated on the personal relationships of people who seem almost extracted or removed from society."

But although Nightingale has made enemies, he is relatively uncontroversial compared to most New York critics. "When he pans something, it's more in sorrow than in anger," says Marvin Siegel of the *Times*. Even writing of a group like the Living Theater, which he regards dubiously, his tone remains thoughtful, not

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Nightingale and Redmon in the London house they've lived in most of their married life; their two older children still live there. The couple commute between Ann Arbor and London a dozen times a year—Nightingale calls it "pond-hopping."

hostile: "The Living Theater, having spent the last decade or so proselytizing for paradise in the outer and visible world, has decided it's time to explore the hidden utopias supposedly lurking within."

Offered a permanent position at the *Times*, Nightingale, after much deliberation and more than a little agony, turned it down. A permanent, full-time move to the U.S., they felt, would be too much of an upheaval for their children. Then, they both were offered positions at the U-M, which appealed to them because the academic schedule allowed them to spend part of each year in Britain. Securing a comparable teaching position in his home country, Nightingale says, would be very difficult, both because of massive government cutbacks in higher education, and because very few British universities offer courses in either drama or creative writing. "American universities," he remarks, "are more open to new ideas. They're broader and more various."

Nightingale and Redmon bought a house on Henry Street. They still own their hundred-year-old home in London, where two of their three children reside. Christopher, a former organ student at Cambridge, is looking for work in musical theater as a pianist, and Maggie is in art school. Piers, the youngest, is at boarding school.

The couple spend their summers in Great Britain, and return for visits several times a year. In the end, says Nightingale, they spend only about seven months in Ann Arbor. Even so, separation from their children is painful. "It may sound paradoxical, but we're a very close family," says Nightingale. In January alone, the couple spent over $200 on phone calls to Britain—not counting their kids' calls to the U.S.

Nightingale and Redmon admit to being a bit surprised to find themselves living much of the year in the Midwest—"a much maligned part of the world"—says Redmon. Says Nightingale, "I'm a bit disconcerted by Detroit. It looks like a blasted battlefield. Here it's rather different."

There are adjustments, nostalgia for small things. Nightingale misses cricket, England's "eternal October weather," and the four o'clock tea ritual. Redmon, returned American and habitual smoker, was taken aback by what she describes as the "Puritanical and moralistic" attitude toward her habit. Smoking is banned in U-M buildings, which means she has to "stand outside in freezing weather to smoke." But despite this exasperation, Redmon says of Ann Arbor, "There is a great deal of kindness here."

The couple never quite lose the sense of being on an extended visit to the U.S. And despite the hassles and homesickness, this has its own charms. Confesses Nightingale, "I get a bang arriving at Newark Airport. I do like the idea of having a presence on two continents." ■

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DWM—Professional of 35 who has high values enjoys canoeing, biking, skiing, and sharing activities with friends. Seeking a female who is active, caring, emotionally open, has varied interests, loves nature, and seeks commitment and a loving relationship. Box 23B, 206 S. Main, AA 48104.

Lively, earthy, spirited **DWF**, looking for her S/DWM counterpart. Attractive, slender, fit, successful professional; interests include all the arts, the outdoors, fine cuisine, and travel. I value spontaneity, self-knowledge, openness, and passion for life! Prefer nonsmoker, 45–60. Box 4043, AA 48106.

SWF, prof., 5′8″, 37 years old, looking for someone to send Hallmark cards to. I enjoy movies, especially small ones, watching a variety of sports, time alone, dining in and out, music and a variety of concerts, Borders, walking all over town, picnics, reading the Sunday newspaper, and thinking about exercising. The things I admire in a person are honesty, a sense of humor, tolerance, intelligence, and the ability to laugh at oneself. I like a man who is masculine and boyish, outgoing and introspective, likes to talk as well as listen, mature and silly, logical and idealistic, and a man who can fix things. Nonsmokers only. Reply Box 77Q, 206 S. Main, AA 48104.

Almost home, I've finally grown up to us: playful, passionate, psychologically aware, and practical, with a strong sense of magic. An exceptionally tall and attractive woman in my late 30's, I'd like to build a lasting relationship with a true peer; a best friend. I love my work, nature, the arts, and a good story by firelight. Box 20B, 206 S. Main, AA 48104.

DWM, 35, attractive, affectionate, caring, financially secure. Interests: waterskiing, softball, dining out, movies, quiet nights at home. Looking for S/DWF, 25–36, intelligent, attractive, to develop long-term relationship. Box 22B, 206 S. Main, AA 48104.

Looking for a smart, cute, yet down-to-earth **SWF**? Look no further! I am a 23-yr.-old Ph.D. student, interested in classical music, travel, fitness, and fun. Let's end the search! Box 44A, 206 S. Main, AA 48104.

WF, 40, pursuing spiritual truth and peace of mind, seeks soul mate. I am slim, attractive, well educated, positive, casual, caring, intelligent, and very independent. Box 53A, 206 S. Main, AA 48104.

DWM, active, 40-ish, warm, optimistic, looking for nonsmoking WF who enjoys kids, romance, laughs, music, and a lasting relationship. Box 45A, 206 S. Main, AA 48104.

Warm, witty, whimsical woman, 40's, would welcome wise, wonderful, wacky man with wanderlust. Weirdos, winos, wimps unwelcome. Box 2325, AA 48106.

DWF, 40, 5′9″, nonsmoking, liberal, nonreligious, fit; lover of nature, arts, travel; seeks tall, adventurous, sophisticated gentleman for possible commitment. Box 36A, 206 S. Main, AA 48104.

SWF, 36, artist, writer, silver-blond, green eyes, seeks 40-ish, intelligent, liberal man. I like reading, dancing, walks, conversation, pools, nature, affection. Box 35A, 206 S. Main, AA 48104.

SWF, 34, attractive, slim, professional—loves the outdoors, adventure, sports, and cultural events. If you are a nice-looking SWM who is bright, active, caring, and fun, write Box 39A, 206 S. Main, AA 48104.

SWM, fit, active, 39, 6′, attractive nonsmoker with healthy life-style. Graduate degree, secure job, and a wide variety of activities (travel, dining, theater, and spectator sports). I'm warm, caring and communicative, and capable of making a commitment. I'm searching for a fit, attractive, intelligent professional who is comfortable with herself. Late 30's to early 40's. Reply to RR, 631 S. Main, #143, Plymouth 48170.

SJF, environmentalist with organic lifestyle, seeks SM, 36–44, aesthetic nonsmoker, communicator, enthusiastic, good conversationalist, who likes outdoors, water, and seeks marriage. Box 7938, AA 48107.

SWM near professional retirement, nonsmoker or drinker, 5′10″, 190 lbs. Fitness conscious. Seeking trim beauty, 40–50, for travel, romance, and more. Nurses are my weakness. Box 7486, AA 48107.

SWM, sincere, honest, financially secure, professional, 35, seeks slim, attractive SWF, capable of high-quality wit, banter, intense conversation, and a long-term relationship. A passion for jazz or classic music earns you points. Box 57A, 206 S. Main, AA 48104.

DJM, 38, equally happy hiking in the wilds or dining in NYC. Attractive, energetic professional who enjoys both work and play. Love the outdoors, travel, skiing, tennis, sailing, quiet nights at home or with a few close friends. Looking for someone open to marriage and children and who knows it takes time and TLC for a great relationship. If this is you, tellme by writing to Box 41A, 206 S. Main, AA 48104.

Humorous and sincere **SWM**, 28, seeks unpredictable woman for friendship, possibly romance. If you see art in your feet and shoes, write me. I'm 6′0″, 180 pounds, fairly attractive, considerate, alternately shy and spunky. I visit Ann Arbor occasionally and seek a friend to sample food, bands, and beverages. I crave jogging, writing, and a mix of practicality and sophistication. Box 2164, Bay City 48707.

DWM, eclectic, intensely passionate; lover of art, classical music, women; knowledge seeker, stimulation junkie, mature grad student at U-M; wants to explore relations with a female grad student or Ph.D. I'm a handsome, gentle, tender guy. Box 43A, 206 S. Main, AA 48104.

DJM, 38, equally happy hiking in the wilds or dining in NYC. Attractive, energetic professional who enjoys both work and play. Love the outdoors, travel, skiing, tennis, sailing, quiet nights at home or with a few close friends. Looking for someone open to marriage and children and who knows it takes time and TLC for a great relationship. If this is you, tell me by writing to Box 41A, 206 S. Main, AA 48104.

This beautiful, classy, tall, blond, unpretentious **SWF** professional, who values honesty and commitment, wishes to meet similar man, 30–40, for a lifetime adventure. If you also love to travel, and enjoy activities such as tennis, skiing, and biking, please respond with photo. All photos will be returned. Box 37A, 206 S. Main, AA 48104.

A man of quality is not afraid of a woman of equality. Freedom-loving craftsman-educator seeks companionship of a strong-willed, nonsmoking outdoors woman, 25–40. I value honesty, wildlife, skills of mind and hand. Wilderness canoeist, organic gardener, semivegetarian cook. Enjoy blues, folk, jazz, bluegrass; sunshine, stars, rain. Can you build a fire, change a tire? Do you swim, bicycle, dance, X-C? Write and tell me about yourself. Box K, Ypsi 48197.

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Volunteers are needed for a study of how men's close relationships with women influence their psychological development. I am seeking men, ages 27–33, in good emotional and physical health, who feel they have had positive experiences in relationships with women. The study will consist of a brief questionnaire and four interviews. If interested, please call 764–9466 and leave a message for Joshua Ehrlich.

Dust off your musical instruments! If you are a musician at heart and want to try playing chamber music, let's get together. Please reply with info re. your musical taste, instrument, time available, etc. Box 58A, 206 S. Main, AA 48104.

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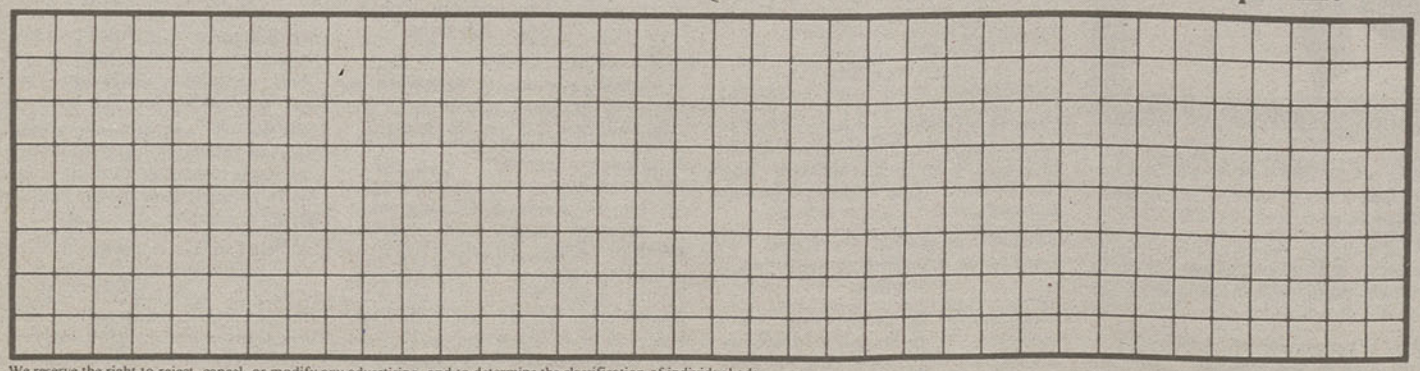

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Saturday March 25
1:00, 7:00 & 9:30 pm
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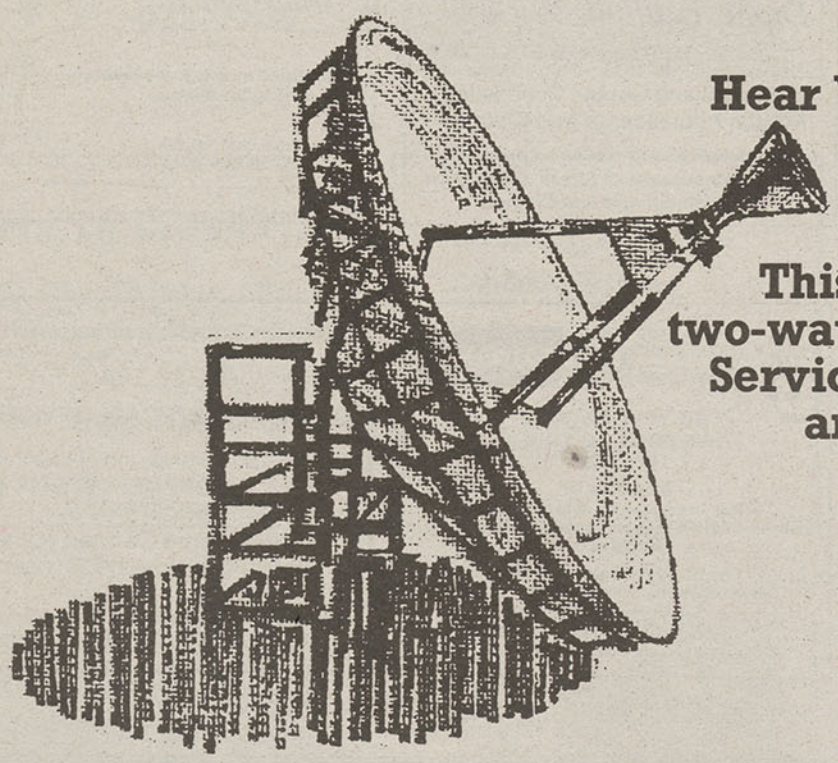

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THE PICK OF THE FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

"Orpheus"

Jean Cocteau, 1949
112 mins., b/w, French, subtitles
Fri., March 10, MLB 3; 7 & 10:25 p.m.
Cinema Guild

Jean Cocteau was a poet, novelist, essayist, painter, set designer, and actor who was at the center of the French art world for three decades. As a filmmaker, his forte was evoking dream states and alternate modes of reality.

In his earlier film "Beauty and the Beast," Cocteau began with a familiar fairy tale and turned it into a haunting, visually stunning, and morally complex fable for adults. In "Orpheus" he resurrects the Greek myth of Orpheus, a supremely gifted musician whose lyre enchants even the gods themselves. They permit him to retrieve his wife from the underworld after her untimely death.

Cocteau's Orpheus (Jean Marais) is a popular poet, an artistic superstar who is loved and admired by all except the avant-garde, who disdain his work and envy his great popularity. He attracts the ardor of a mysterious princess (Maria Casares) who appears to be an emissary of Death. She snatches away the life of Orpheus's rival, a young avant-garde poet named Cegeste, and soon is mesmerizing Orpheus with strange radio broadcasts of Cegeste's poetry. When she steals Orpheus's beloved wife, Eurydice (Maria Dea), it is clear that the princess is perverting her mission for her personal desires.

Like his mythical counterpart, Orpheus pursues his lost wife into the underworld. Cocteau orchestrates these scenes brilliantly, mingling cinematic tricks with clever staging to suggest the passage from one world to another. The core of this film, however, lies not in its stunning visual imagery but in Cocteau's depiction of Orpheus, who reflects the filmmaker's own enduring fascination with fame, love, creativity, and death. "The poet must die several times in order to be reborn," Cocteau said of the story.

Although "Orpheus" is more complicated and philosophical than "Beauty and the Beast," it has the same magical and mysterious quality that made the earlier work so extraordinary.

"Gone with the Wind"

Victor Fleming, 1939
220 mins., Technicolor
March 11–15 & 17, Mich., varying schedule (see Events)
Michigan Theater Foundation

The empress dowager among Hollywood films, "Gone with the Wind" has been rerun on local screens many times, but this latest version is the most remarkable. It is a restored Technicolor print of the film, commissioned by Ted Turner, who owns the rights to the MGM film library (the same Turner who has been reviled as the archfiend of film colorization).

Restoring the Technicolor print may sound like a minor enhancement, but in fact it will have a major impact on the film's appearance. Technicolor, the granddaddy of motion picture color processes, was a terribly cumbersome method. In the 1930s it required that three different film strips be exposed simultaneously—one red, one green, one blue. The camera was huge and required enormous amounts of light. The heat from the lights was so great that there was concern on some sets that the actors' clothing might actually burst into flame.

The result, however, was worth the trouble. Compared to today's color film stocks, made by Kodak and Fuji, Technicolor offers a vastly richer palette: colors are richer and more saturated, and the picture detail is greater. If quality alone were the only standard, filmmakers would still be using the early Technicolor process, but by the late 1950s, Technicolor had been displaced by cheaper and easier-to-use methods.

Turner has commissioned new prints of several other Technicolor films, but "Gone with the Wind" is the most famous. Although a restored print can be appreciated on television, the true grandeur of the restoration requires a theater screen to be fully realized. This Civil War saga still tops a surprising number of favorite-film lists. The new version should make even more conquests.

Ted Turner has commissioned a new Technicolor print of "Gone with the Wind," which restores the rich color and detail of the 1939 original. The Civil War supermovie plays at the Michigan Theater, March 11–15 and March 17.

"The Quiet Man"

John Ford, 1952
129 mins., color
Sat., March 18, MLB 3; 7 p.m.
Mediatrics

At age fifty-eight, having made films for over thirty-seven years, John Ford won an Oscar for directing "the first love story I've ever tried." "The Quiet Man" is set in Ireland, the country of Ford's roots, if not his birth, and the main character is as close to Ford's heart as any other he created for the screen.

Sean Thornton (John Wayne), also an American-born Irishman, is a champion prizefighter who has retired from the ring after accidentally killing his last opponent. Swearing never to fight again, he arrives in Ireland partly in retreat from his violent American past, and partly in search of the magical place that shimmered in his immigrant mother's stories.

He settles in Inisfree, his ancestral village, rebuilds the family cottage, and soon is comfortable in the beautiful countryside with its colorful characters. When he first sees Mary Kate (Maureen O'Hara), the headstrong local beauty, his idyllic dream is fulfilled. With typical Fordian irony, it is shattered as well. After he has won the stubborn, strong-willed lass, she still insists that he demand a dowry from her protective older brother (Victor McLaglen), who mistakes Sean's pacifism for cowardice. A rousing, memorable fist fight settles things.

The romantic plot of "The Quiet Man" is enlivened by tensions between Irish and American, rich and poor, and most interestingly, male and female. The mood is wistfully comic, but since both love and self-respect are at stake, there is a serious undercurrent as well.

The excellent cast is composed partly of Ford's Hollywood stock company—Ward Bond, Barry Fitzgerald, Mildred Natwick—and partly of local Irish actors. This film, which comes from a cantankerous old master who tended toward melancholy in his later films, is a hymn to the idealized Ireland of poetry and song. There is optimism and hope and, rare for Ford, a gentle tolerance for the folly of youth.

27th Annual Ann Arbor 16mm Film Festival

March 21–28, Mich., varying schedule (see Events)

This is the annual Rite of Spring for local fans of experimental and avant-garde film. As always, it promises a cornucopia of offerings from students and artists toiling on the boundaries of cinematic expression—a fascinating cross-section of the freest, most original, and most idiosyncratic offerings in the world of film art. Past festivals have included early work in computer animation and the initial offerings of such talents as Martin Scorsese and Brian de Palma.

Guided through its first decade and a half by U-M art professor and filmmaker George Manupelli, the Ann Arbor festival has earned national repute through its longevity and its enduring commitment to films that are outside the normal distribution channels. A selection committee works for several weeks to review the hundreds of entries the festival attracts. The films are typically short, ten to fifteen minutes, and they include the whole spectrum, including animation (both computer and traditional), documentary, drama, and abstract film art. The only predictable aspect of each program is its sheer unpredictability.

Sunday, the last night of the festival, is reserved for the films that have won either a cash award from the judges or a spot on the Festival Tour, which continues for weeks beyond the festival itself. Even so, the best festival viewing is during the week, when the crowds are smaller, the atmosphere is relaxed and informal, and the films adventurously diverse.

"The Best Years of Our Lives"

William Wyler, 1946
182 mins., b/w
Tues., March 28, Mich., 7 p.m.
Michigan Theater Foundation

The problems that World War II veterans had in returning to civilian life were very familiar when this film was released. It portrayed those problems so poignantly and effectively that it was showered with seven Oscars and remains one of the best films ever made on its subject.

The story follows three veterans who come home to their small town in the Midwest. One is a banker turned infantryman (Fredric March) who returns home to his loving wife (Myrna Loy) and children and his bank job. Everything should be fine, yet he finds the routine oppressive and begins to drink. A young Air Force officer (Dana Andrews) returns home to an unhappy wife (Teresa Wright) and can find no better job than one behind a soda fountain. The third veteran is a seaman (Harold Russell) who returns home without his hands. He must overcome both his handicap and the pity that he feels from his family and his girlfriend.

"The Best Years of Our Lives" was directed by William Wyler. A Hollywood veteran who rarely received kind words from French or New York critics, he produced a surprising number of good films ("The Little Foxes," "Mrs. Miniver," "Roman Holiday," "The Heiress," "Ben Hur"), and since his death in 1981, his reputation has risen steadily. Wyler's able craftsmanship and unobtrusive style enhance Robert E. Sherwood's script. Gregg Toland did the fine cinematography.

People who didn't live though the immediate post-World War II period may be surprised by the ambivalence of this film, particularly because it was validated by both critical and box office success. "The Best Years of Our Lives" remains a good film and an interesting reflection of American social history.

"Vagabond"

Agnes Varda, 1985
105 mins., color, French, subtitles
Fri., March 31, MLB 3; 7 & 9 p.m.
Cinema Guild

Behind the opening credits of this film is a pastoral French landscape in winter. Then the camera begins a slow, deliberate zoom, past the trees and a tractor, to a figure deep in the distance, a field laborer. We cut to a close-up of the worker, and as he turns to tend the withered vines, the landscape yields its tragic secret—the body of a young woman who has frozen to death.

"Vagabond" is Agnes Varda's fascinating chronicle of the last weeks of the young woman's life. A drifter, literally a vagabond, she lived outside of society, sleeping in a pup tent and carrying all of her possessions in her backpack.

Varda, a director with roots in the French New Wave, presents the story in a quasi-documentary fashion. We are introduced to a number of people who met the young woman, Mona, and through them we witness vignettes of her life. Because we already know the story's tragic end, Varda invites us to analyze each chance encounter, each brief relationship, each lost opportunity, for clues to the riddle of Mona's unique life-style and untimely death. It is a fascinating puzzle. Mona (Sandrine Bonnaire) is an attractive individual, with a wide, handsome face that radiates unquenchable independence.

"Vagabond" is the product of a very sophisticated filmmaker. Although it has the spontaneous look and feel of cinema verite, every camera move, every scene, is carefully composed. And there are clues to Varda's own opinion of Mona in every scene. This haunting film won a top award at the Cannes Film Festival in 1985, and its local debut is long overdue.

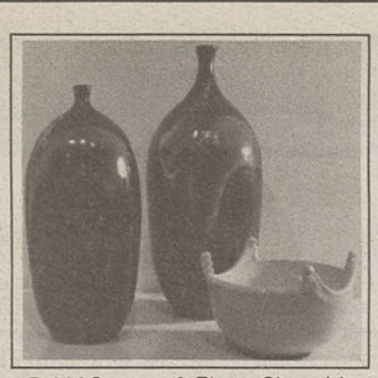
Also recommended:

"Le Jeux Sont Faits" (Jean Delannoy, 1947). Fri., March 10, MLB 3; 8:40 p.m.

"Cover Girl" (Charles Vidor, 1944). Sat., March 11, Nat. Sci., 7 p.m.

"Sammy and Rosie Get Laid" (Stephen Frears, 1988). Sat., March 18, MLB 4; 7 & 9 p.m.

"Weekend" (Jean-Luc Godard, 1967). Sat., March 18, Nat. Sci., 7 & 9 p.m.



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"Sacred Ground" (detail) Overall dimensions: 42 1/2" w x 15 9/16" h $265 Edition size will be determined by the total number of prints commissioned between February 1 and March 31, 1989.

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We invite you to see *Sacred Ground* in its entirety—to solve its mysteries for yourself. And when you do, we're sure you'll want to reserve a print. But don't delay: you must place your commission by March 31, 1989.

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GALLERIES & MUSEUMS

By SUSAN BARNES

Major New Exhibits

ANN ARBOR ART ASSOCIATION. The Print. *March 13–April 14.* Annual printmaking competition (hung in two locations) for Michigan artists, juried by celebrated American printmaker Leonard Baskin. While Baskin is in town, he gives two slide-illustrated lectures, March 6 & 7 (see Events). *Mon. noon–5 p.m.; Tues.–Sat. 10 a.m.–5 p.m. 117 W. Liberty. (Also in the Taubman Center, Mon.–Sun. 8 a.m.–8 p.m.) 994–8004.*

WILLIAM L. CLEMENTS LIBRARY. Cartoons: America in a Mirror, 1754–1899. *Through April 20.* Drawn from over 150 years of American graphic art by mostly obscure artists, this exhibit focuses on how cartoons act as a mirror reflecting the changes and continuity of American history. *Mon.–Fri. 10:30 a.m.–noon & 1–5 p.m. S. University at Tappan. 764–2347.*

FORMAT FRAMING & GALLERY. Tomasz Holuj. *March 11–April 1.* U.S. premiere by this Polish artist, whose primarily figurative works are represented in private collections in the U.S., Italy, Sweden, the Netherlands, Germany, and Poland. *Mon.–Sat. 10 a.m.–5:30 p.m. (Thurs. till 8 p.m.). 1123 Broadway. 996–9446.*

HATCHER LIBRARY RARE BOOK ROOM (U-M). The French Revolution. *Through March 25.* Contemporary books, pamphlets, and broadsides documenting the complex and tumultuous history of the French Revolution. **Treasures of the Department of Rare Books and Special Collections.** *March 27–May 27.* Highlights include important biblical, literary, and documentary papyri; holograph notes by Galileo of his telescopic observations of Jupiter's moons; William Harvey's *De motu cordis* (1628); and the copy of *Leaves of Grass* (1855) that Walt Whitman presented to Ralph Waldo Emerson. The exhibit is in honor of the 2nd European Conference on Archives, to be held at the U-M, May 9–13. *Mon.–Fri. 10 a.m.–noon & 1–5 p.m.; Sat. 10 a.m.–noon. Room 711, Harlan Hatcher Graduate Library. 764–9377.*

Political and social cartoons drawn from over 150 years of American graphic art are on display at the William L. Clements Library through April 20.

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Ancient Locks and Keys. *Through March 12.* Fifty ancient keys, locks, bolts, latches, and door bars from Roman Italy and Graeco-Roman Egypt. **Frankincense and Myrrh: Objects from the Red Sea Trade Routes During the Roman Empire.** *Through March 5.* This exhibit focuses on the desert and sea routes along which the ancient world's most exotic and luxurious goods were transported from Arabia and Africa to Mediterranean markets. **The Parish Church of Saint Maclou in Rouen: Late Gothic Plan Design in Normandy.** *March 10–May 29.* Graphic presentation of U-M art history professor Linda Neagley's recent on-site research of this medieval French church. **A Selection of Textiles from Medieval Egypt.** *March 10–May 29.* Selections from the museum's extensive textile collection illustrate Egypt's textile industry, international trade, and fashion. Also, beginning March 17, two new permanent installations: **Ancient Coins** and **Egyptian Mummies.** *Mon.–Fri. 9 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. 434 S. State. 764–9304.*

Earl Dotter's award-winning photos are featured in "The Hazards of Work" at the U-M School of Art, March 16–22. Dotter also lectures on his work, March 17.

SCHOOL OF ART (U-M). The Hazards of Work. *March 16–22.* Works by American Labor Education Center photographer Earl Dotter, whose award-winning photos of workers have been published in the *New York Times* and the *Village Voice.* Dotter gives a slide-illustrated lecture on his work, March 17 (see Events). *Mon.–Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–4 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 936–0758.*

ALICE SIMSAR GALLERY. Portraits and Self-Portraits. *Through March 14.* Drawings, acrylics, lithographs, woodblocks, and etchings by nationally known artists including Alex Katz, Ruth Weisberg, Red Grooms, David Hockney, Bill Weege, and more. **Bill Weege: New Work.** *March 17–April 18.* All-new figurative/imagery paintings on handmade paper by this University of Wisconsin art professor, whose works are in the collections of the Art Institute of Chicago, New York's Museum of Modern Art, and the San Francisco Museum of Art. *Tues.–Sat. 10 a.m.–5:30 p.m. 301 N. Main. 665–4883.*

SLUSSER GALLERY (U-M). Ceramics '89: Michigan Potters' Association Exhibition. *March 8–30.* Annual juried show by this respected organization. *Mon.–Fri. 10 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764–0397.*

Other Exhibits

ANN ARBOR HANDS-ON MUSEUM. Science and technology exhibits for children of all ages. *Tues.–Fri. 1:30–5:30 p.m.; Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m. Admission: children, $1.50; adults, $2.50; students & seniors, $1.50; families, $6; annual family memberships, $30. 219 E. Huron (entrance on N. Fifth Ave.). 995–5439.*

ANN ARBOR PUBLIC LIBRARY. Youth Art. *March 3–31.* Display of works by the 350-odd kindergartners through 6th graders in the city Recreation Department's art classes, in celebration of Youth Art Month. *Mon. 10 a.m.–9 p.m.; Tues.–Fri. 9 a.m.–9 p.m.; Sat. 9 a.m.–6 p.m.; Sun. 1–5 p.m. 334 S. Fourth Ave. (at William). 994–2345.*

ART DECO DESIGN STUDIO. Jazz Age Collectibles, 1925–1950. *Tues.–Sun. noon–6 p.m. 116 W. Washington. 663–DECO.*

ARTFUL EXCHANGE GALLERY. Resale gallery with constantly changing displays of antique to contemporary art in all media. *Tues.–Sat. 11 a.m.–5 p.m. (Fri. till 6:30 p.m.). 215 E. Washington. 761–2287.*

THE CLAY GALLERY: A COLLECTIVE. Ceramics by local artists. *Mon.–Fri. 9:30 a.m.–5:30 p.m. 8 Nickels Arcade. 662–7927.*

CRAZY WISDOM GALLERY. Benefit for the Women's Crisis Center. *March 4–April 1.* Sale of works in all media by local women artists. *Mon.–Sat. 10 a.m.–6 p.m. (Fri. till 8 p.m.); Sun. noon–5 p.m. 206 N. Fourth Ave. 665–2757.*

DOMINO'S FARMS. Domino's Pizza Collection of the Decorative Designs of Frank Lloyd Wright. *Mon.–Fri. 9 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. Domino's World Headquarters Bldg., 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 995–4500, ext. 3616.*

ESKIMO ART. *Tues., Wed., & Fri., 10 a.m.–2 p.m.; appointments easily arranged. Prairie House, Domino's Farms, 44 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 665–9663, 769–8424.*

EXHIBIT MUSEUM (U-M). Entry Refused: Fighting Illegal Wildlife Trade. *Through March.* Selected items made from endangered species and seized by U.S. Fish and Wildlife Service officials. Also, permanent exhibits of dinosaurs, Native American cultural artifacts, astronomy, and more. *Tues.–Sat. 9 a.m.–5 p.m.; Sun. 1–5 p.m. Geddes Ave. at N. University. 764–0478.*

FORD GALLERY (EMU). Annual Student Exhibition. *March 12–29.* Juried show of student works in all media. *Mon.–Fri. 9 a.m.–5 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487–1268.*

GALLERY VON GLAHN. Gallery Artists. *All month.* Original oils and watercolors, sculpture, pottery, and limited-edition lithographs with western, southwestern, wildlife, and country themes by national and local artists. *Mon.–Wed. 10 a.m.–6 p.m.; Thurs.–Sat. 10 a.m.–8 p.m. 319 S. Main. 663–7215.*

KERRYTOWN CONCERT HOUSE. Sculpture in Paper. *March 1–31.* Figurative, 3-dimensional wall hangings by Icelandic artist Agusta Gunnarsdottir. *Mon.–Fri. 11 a.m.–2 p.m.; and by appointment. 415 N. Fourth Ave. 769–2999.*

LE MINOTAURE. International Exhibition for Ann Arbor Artists. *Through March 15.* Oils, acrylics, drawings, signed prints, and installations by Ann Arbor artists. **Gallery Artists.** *Through April. Mon.–Wed., Fri., & Sat. 11 a.m.–5 p.m.; Thurs. & Sun. 2–5 p.m. 115 E. Ann. 665–0445.*

MATTHAEI BOTANICAL GARDENS (U-M). *Daily 10 a.m.–4:30 p.m. 1800 N. Dixboro Rd. Admission: $1 (children, $.50). 763–7060.*

MUSEUM OF ART (U-M). Pure Elegance: A Decade of Asian Art Collecting at the UMMA. *Through March 19.* Important Chinese and Japanese paintings and ceramics, and an array of sculptures from several Asian cultures—many on display for the first time. **Vince Castagnacci: Elements of Persistence.** *Through April 2.* Colorful geometric paintings and preparatory studies by this U-M art professor. **All Creatures Great and Small.** *March 31–May 21.* Annual exhibit organized by U-M Museum Practice Program grad students. Drawn from several university collections, this year's exhibit focuses on animals in artwork throughout the ages. *Tues.–Fri. 10 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. S. State at S. University. 764–0395.*

ONE ONE EIGHT GALLERY. Karin Bodycombe and Mark Chatterley. *March 3–31.* Recent watercolor, gouache, and pen paintings by Ann Arbor artist Bodycombe, and large-scale, figurative ceramic sculptures by Chatterley, who lives in Okemos, Michigan. *Mon.–Fri. 10 a.m.–4 p.m.; Sat. 10 a.m.–2 p.m. 118 N. Fourth Ave., between Huron and Ann. 662–3382.*

RACKHAM GALLERY (U-M). BFA Shows. *March 18–23.* Works by Aaron Brooks, Jacqui Brown, Marc Straka, Deborah K. Hiting, and Beth Woolhiser. *Varying hours (call for exact times). Rackham Bldg., 915 E. Washington. 764–4415.*

"A.M.F." (gouache on rice paper) is among the works of Polish painter Tomasz Holuj, who makes his U.S. premiere at Format Framing & Gallery, March 11–April 1.

SELO/SHEVEL GALLERY. Hand-blown glass and handcrafted clothing and jewelry. *Mon.–Sat. 10 am.–6 p.m. (Fri. till 9 p.m.). 329 S. Main. 761–6263.*

16 HANDS. Gallery Artists. *Mon., Tues., & Sat. 10 a.m.–6 p.m.; Wed.–Fri. 10 a.m.–8 p.m.; Sun. 1–5 p.m. 119 W. Washington. 761–1110.*

SOUTHERN CROSS GALLERY. *By appointment, 10 a.m.–8 p.m. 1850 Joseph St. 996–1699.*

CLARE SPITLER WORKS OF ART. Imaging Nature. *Through March 28.* Color photographs by Portage, Michigan, artist John Lemker, whose works have been featured in several Sierra Club publications. *Tues. 2–6 p.m.; and by arrangement. 2007 Pauline Ct. 662–8914.*

STEARNS COLLECTION OF MUSICAL INSTRUMENTS. Includes a wide variety of rare instruments, including 18th- and 19th-century winds and percussion, along with photographs and conservation tools. Some instruments may be played by visitors. *Thurs. & Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–8 p.m. U-M School of Music Bldg., Towsley Wing, 2005 Baits Drive (off Broadway), North Campus. 763–4389.*

UPLAND GALLERY. Gallery Artists. *All month. Mon.–Fri. 10 a.m.–6 p.m. (Thurs. till 8 p.m.); Sat. 10 a.m.–5 p.m.; Sun. noon–4 p.m. North Campus Plaza, 1753 Plymouth Rd. 663–0114.*

VISION GALLERY OF MODERN ART. Thalia Schunk. *All month.* Woodcuts and other works by local artist (and Vision Gallery owner) Thalia Schunk. *Tues.–Sat. 10 a.m.–5 p.m. 207 S. Fourth Ave. 665–6333.*

Spring is no
at Briar

HEAR A SPRING CONCERT.
Enjoy the sounds of the acclaimed Ann Arbor Symphony Orchestra. As they perform a free concert on Briarwood's Grand Court on March 12 at 2:30pm. Carl St.Clair, Music Director.

SEE THE SPRING FASHIONS.
Try this one on for size. The annual Briarwood Spring Fashion Show is on March 11 at 1pm and 3:30pm. We'll be giving you a special preview look at all the colorful new styles for spring. With a big spring kickoff featuring the arrival of the Easter Bunny.

MEET A SPRING CELEBRITY.
It's the furry one himself. That's right, the Easter Bunny is arriving at Briarwood on March 11. Have your kids' pictures taken on the Easter Bunny's lap, and we'll give them a special surprise gift to bring home.

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WATCH SPRING BLOOM.
We're bringing spring to Briarwood a little early this year. With beautiful flowers throughout the center. So jump into Briarwood this March. And spring into the fun. **Look who's coming to Briarwood: Freshens Yogurt, Olga's Kitchen, Eddie Bauer, Hungry Gourmet, Units, X tra's, Doubleday Book Shop, Kid's Locker, Athlete's Foot.**

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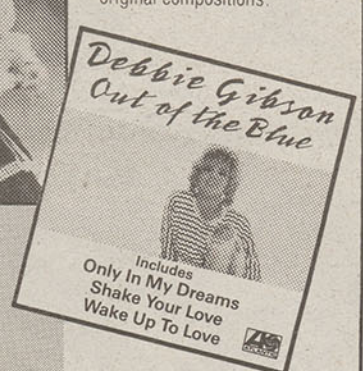
The Top 50 Album Chart has a radically different look this week as **Debbie Gibson** races to the #1 spot in only its second week.

Young Debbie's meteoric rise to #1 in just two weeks has disposed of the sophomore jinx once and for all. This gal's a star, and she'll be living in the Top Five for some time to come.

Hits Magazine
Feb. 13, 1989

In less than two years, Debbie Gibson has gone from being just another Long Island high school student to one of the most successful new artists on the international pop music scene.

After having spent the summer on a triumphant nationwide concert tour, Debbie now returns with "ELECTRIC YOUTH," her new studio album, which includes 11 new original compositions.



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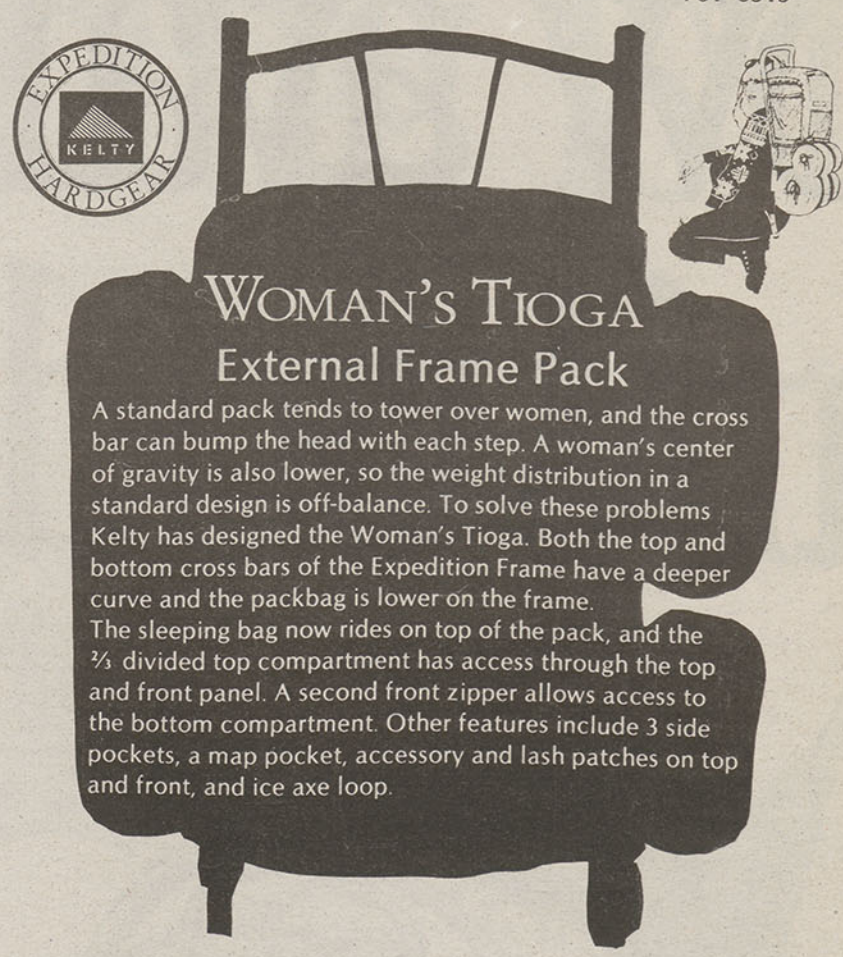

WOMAN'S TIOGA
External Frame Pack

A standard pack tends to tower over women, and the cross bar can bump the head with each step. A woman's center of gravity is also lower, so the weight distribution in a standard design is off-balance. To solve these problems Kelty has designed the Woman's Tioga. Both the top and bottom cross bars of the Expedition Frame have a deeper curve and the packbag is lower on the frame.
The sleeping bag now rides on top of the pack, and the ⅔ divided top compartment has access through the top and front panel. A second front zipper allows access to the bottom compartment. Other features include 3 side pockets, a map pocket, accessory and lash patches on top and front, and ice axe loop.

Monday-Saturday 10-6; Thursday & Friday til 8

You're one call away from a brighter future.

Dealing with a drug or alcohol problem can be a nightmare. Trying to find the right treatment program can make that nightmare even worse. That's why Catherine McAuley Health Center's Chemical Dependency Program has only one number you need to call if you or a loved one are having trouble with alcohol or other drugs: **572-2470**.

We'll put you in touch with the right people right away. People who can offer you a brighter future. Call the Chemical Dependency *Direct Line* at **572-2470** to connect with adolescent and adult treatment experts at Huron Oaks, Alpha House and Outpatient Services. It's that easy.

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Chemical Dependency *Direct Line*—572-2470

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Chemical Dependency Program
5301 East Huron River Drive
P.O. Box 2506
Ann Arbor, Michigan 48106

MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

Veteran Ann Arbor rocker Scott Morgan (center) celebrates the release of "Rock Action," a new LP that *Rock 'n' Roll Confidential* touted as "some of the most tuneful hard rock around" more than a year before its release. Morgan and his band hold their record release party at The Blind Pig, Sat., March 4.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the VA Hospital. DJs on Tuesday and Wednesday, and dance bands on the weekends and Monday. Large dance floor. Cover (Thurs.-Sat. only). Music plays until 2 a.m. **EVERY MON.: Ballroom Dancing.** DJ Dorian Deaver spins dance records from late-30s swing to contemporary R&B. Also, ballroom dance lessons, 7:30-8:30 p.m. **MARCH 2: Jazz & Jam Session.** Two sets by the host band, followed by a jam session. This week's host band: **Marc Anderson Group,** a jazz ensemble led by guitarist Anderson, with vibes player Cary Kocher, drummer Eric Nyhuis, and bassist Chuck Hall. **MARCH 3** (5:30-8 p.m.): **Mars Needs Women.** Hot local rockabilly & classic rock 'n' roll quintet led by guitarists Bob Schetter of the Bonnevilles and Rick Humesky of The Whip, and featuring vocalist Christie B. With bassist Ben Piner and drummer "Wild Bill" Turley. **MARCH 3 & 4: Glass.** Popular 7-piece party and show band from Detroit featuring 5 alternating lead vocalists. Plays everything from early Elvis and 60s pop to Motown, contemporary funk, and Bruce Springsteen. Members also lead the audience in such dances as "The Bird," "The Word Is Up," and "The Walk." **MARCH 5** (5:30-9 p.m.): **Blues Jam.** All blues players welcome; bring your own instrument. This week's host band: **Idyll Roomers** (see Blind Pig). **MARCH 9: Jazz & Jam Session.** See above. This week's host band: **Joe Palmer Quartet,** a jazz ensemble led by trumpeter Palmer and featuring fellow Washtenaw Community College Jazz Ensemble alumni Johnny Lawrence on guitar and Julian Van Slyke on bass. **MARCH 10** (5:30-8 p.m.): **Mars Needs Women.** See above. **MARCH 10: Skyles.** Formerly known as the Skyles Calhoun Band, this local rock 'n' roll band plays classic rock by the Stones, Clapton, and the Doors, along with some hot blues. **MARCH 11: The Infinitones.** Local debut of this soul/funk sextet led by the blues-tinged vocals of Gail Baker and Sue Gillis and the biting guitar work of Dave Kaftan of the Conquerroots. Their repertoire includes both classic R&B and witty, dance-crazed originals with titles like "Party on Mars," "Domination of the Earth," and "Bucket of Lust." Voted best new R&B group of 1988 by the Northern Ontario Blues Society. **MARCH 12** (5:30-9 p.m.): **Blues Jam.** See above. This week's host band: **The Infinitones** (see above). **MARCH 16: Jazz & Jam Session.** See above. This week's host band: **U-M Faculty Improvisation Ensemble,** featuring U-M jazz studies director Ed Sarath on trumpet and U-M music professor Ed Sinta on saxophone, with other U-M faculty, students, and guests to be announced. **MARCH 17** (5:30-8 p.m.): **The Whip.** R&B, soul, and vintage rock by this group of veteran local musicians, including vocalist Rafe Savage, bassist Ben Piner, guitarists Rick Humesky and Pete Reed, and drummer Bill "Boot" Gracie. **MARCH 17: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With drummer Rich Dishman and bassist Randy Tessier. **MARCH 18: Jeanne and the Dreams.** See Rick's. **MARCH 19** (5:30-9 p.m.): **Blues Jam.** See above. This week's host band: **Bob Cantu and the Blues Nuts,** a blues, jazz, and soul outfit featuring guitarist Cantu and other members of the Fabulous Checkers. **MARCH 23: Jazz & Jam Session.** See above. This week's host band: **Four for Three,** led by pianist/composer Tony Viviano, with saxophonist Tom Scott, drummer Ray Richardson, and Tracy Lee and the Leonards bassist David Stearns. **MARCH 24** (5:30-8 p.m.): **The Bluefields.** Debut of this rock 'n' roll quartet that plays British Invasion-style originals featuring tight arrangements and rich vocal harmonies. **MARCH 25: The Conquerroot Blues Band.** Energetic local blues and blues-rock band with vocalist and blues harpist Pontiac Pete Ferguson, guitarist Dave Kaftan, keyboardist Jim Neal, bassist Chris Goerke, and drummer Jakson Spires. Their repertoire includes classic and obscure traditional blues and Ferguson originals. **MARCH 26** (5:30-9 p.m.): **Blues Jam.** See above. This week's host band: **The Conquerroot Blues Band** (see above). **MARCH 30: Jazz & Jam Session.** See above. This week's host band: **Walt Szymanski Group,** a hard-driving Motor City jazz ensemble led by trumpeter Szymanski (the longtime musical director of J. C. Heard's orchestra), with bassist Paul Keller, drummer Pete Siers, and others to be announced. **MARCH 31** (5:30-8 p.m.): **The Bluefields.** See above. **MARCH 31: The Whip.** See above. **APRIL 1: George Bedard and the Kingpins.** See above. **APRIL 2** (5:30-9 p.m.): **Blues Jam.** See above. This week's host band to be announced.

THE ARK, 637½ S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually $6.50-$8.50), no dancing. Discounts (usually $1) on cover for members ($15/year; families, $25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **MARCH 2: Bill Staines.** Veteran singer-songwriter whose songs have been recorded by the likes of Nanci Griffith, Tommy Makem, and Grandpa Jones. A past winner of the National Yodeling Championship, Staines specializes in yodeling tunes and singalongs. **MARCH 3: Da Danann.** Irish music. See Events. 7:30 & 10 p.m. **MARCH 4 & 5: Tom Paxton.** Veteran topical songwriter. See Events. March 4: 7:30 & 10 p.m.; March 5: 1 & 3 p.m. (children's concerts), 8 p.m. (adult concert). **MARCH 7: The Bobs.** "Nu wave" a cappella trio. See Events. **MARCH 8: Open Mike Night.** All acoustic performers invited. The first 12 acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Mike Night performers are offered their own evenings at The Ark. Hosted by Matt Watroba of WDET's "Folks Like Us." $1; members & performers, free. **MARCH 9 & 10: Claudia Schmidt.** Popular singer of traditional and contemporary songs. See Events. **MARCH 11: Steve Lacy Sextet.** Michigan debut of this celebrated soprano saxophonist. See Events. 8:30 & 11 p.m. **MARCH 12: Homegrown Women's Music Series.** With blues-based singer-songwriter **Gloria Larrieu** and local singer-songwriter **Jesse Richards.** See Events. **MARCH 15: Rare Air.** Traditional music of Scotland, Brittany, and Ireland by four Canadians who play bagpipes and guitars, along with several instruments you've probably never heard of, including cittern, bombardes, and peauloches. **MARCH 16: Anne Hills and Michael Smith.** Rare joint performance by these two stars of the Chicago folk scene. Singer-guitarist Hills is regarded as one of the top female interpreters of contemporary acoustic music, and Smith is known for his poignantly lyrical original songs, including "The Dutchman" and "Spoon River." His songs have been recorded by such artists as Tom Rush, Claudia Schmidt, Liam Clancy, and the late Steve Goodman. **MARCH 17: Joanne Shenandoah.** Native American singer-songwriter. See Events. **MARCH 18: Townes Van Zandt.** Honky-tonk singer-songwriter from Texas. See Events. **MARCH 19: Homegrown Women's Music Series.** With local singer-actress-comedienne **Sandy Lee Storrer.** See Events. **MARCH 21: Rosalie Sorrels.** Popular singer of traditional American and original songs. See Events. **MARCH 22: Open Mike Night.** See above. **MARCH 23: Queen Ida and the Bontemps Zydeco Band.** Authentic Cajun zydeco. See Events. 7:30 & 10 p.m. **MARCH 24: Will Vukin.** Local New Age musician. See Events. **MARCH 25: John Hartford.** Veteran folkie songwriter who's also a virtuoso fiddler and banjo player. See Events. 7:30 & 10 p.m. **MARCH 29: Andy Stewart & Mannus Lundy.** A member of Silly Wizard, Stewart is one of the best traditional singers around. He sings Irish and Scottish songs, and he writes original songs in the traditional style. He's also a fine tenor banjo and tin whistle player. Lunny is a young Dublin-based guitarist and bouzouki player who performs traditional Celtic music. **MARCH 30: Sukay.** Music of the Andes performed on a variety of ancient instruments, including panpipes, notched flutes, drums, and rattles. Vivid, exciting rhythms and melodies. **MARCH 31: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969, when they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. Their shows blend top-notch musicianship with funny between-songs dialogue. **APRIL 1: Riders in the Sky.** Cowboy and western swing trio. See Events. 7:30 & 10 p.m. **APRIL 2: Homegrown Women's Music Series.** With versatile folk musician **Sally Potter** and the offbeat woodwind ensemble **Roxanne M. and Company.** See Events.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Friday and Saturday. Cover, dancing. **EVERY THURS.: Open Mike Night.** All performers invited. **MARCH 3: Cicero Blake.** Chicago blues singer. See Events. **MARCH 4: Skyles.** See Apartment. **MARCH 10: Mighty Joe Young.** Chicago blues guitarist. See Events. **MARCH 11: Steve Gornall and the Blue Collar Blues Band.** Blues quintet from Detroit. **MARCH 17: Blue Front Persuaders.** They've gone through almost as many lineup changes in the past decade as the Tigers, and they've no longer got a piano player, but this veteran local R&B dance band can still make the best party you've ever been to seem like an early morning staff meeting by comparison. The current lineup features Denny Allis on trumpet and Stanley Mizerny on bass, saxophonists Carl Dyke and Livonia Smith, guitarist Patrick Lewandowski, and drummer Mark Russell (the only remaining original member of the band). **MARCH 18: Trinidad Tripoli Steel Band.** See Blind Pig. **MARCH 24:** To be announced. **MARCH 25:** Closed. **MARCH 31: Jeanne and the Dreams.** See Rick's. **APRIL 1: Sun Messengers.** Popular, versatile 10-piece big band from Detroit plays everything from Latin and African dance music to blues and rock.

THE BEAT, 215 N. Main. 663-7758.

A rock 'n' roll club above the Heidelberg. Live music Wednesday and Thursday. Cover, dancing. **EVERY MON.: Open Mike Night.** Beat manager Martin Tury hosts an open mike (limited to six performers; sign-up begins at 9 p.m.), followed by a folk-rock or country band to be announced. **MARCH 1: Ashcan Van Gogh.** All-originals pop-rock band from suburban Detroit. **MARCH 2: Social Fabric.** Area rock 'n' roll band, one of 100 finalists (among 5,000 entrants) in Soundcheck, Yamaha's international rock music competition. **MARCH 8: Ann B. Davis.** Local rock 'n' roll band. Opening act is **The Eight,** a local hard-rock band. **MARCH 9: Deep Six.** Hard-edged rock 'n' roll band, the winner of Toledo's 1988 Talent Search. Opening act is **Sheepish Grin,** another Toledo rock 'n' roll band. **MARCH 15: Big Box of Nines.** See Blind Pig. Opening act is **Art School,** a local rock 'n' roll band. **MARCH 16: Junk Monkeys.** Very popular hard-edged rock 'n' roll band from Detroit. Opening act is **The Holy Cows,** a western Washtenaw band that plays loud, party-oriented, original rock 'n' roll in a style that spans Led Zeppelin and the Replacements. **MARCH 22: The Herb Tarlicks.** Local rock 'n' roll band. Opening act is **Captain David and the Loungecats. MARCH 23: Frank Allison and the Odd Sox.** See Blind Pig. **MARCH 29:** To be announced. **MARCH 30: Possums.** See Rick's. Opening act is **The Deans,** a veteran rock 'n' roll band from Lansing.

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club owned by prominent jazz bassist Ron Brooks. Live music every Sunday through Thursday (8 p.m.-1 a.m.) and Friday & Saturday (9 p.m.-1:30 a.m.). Cover (except Monday), no dancing. **EVERY SUN.: Rick Roe & Friends.** Versatile jazz ensemble led by pianist Roe. **EVERY MON.** (except March 6): **Paul Keller and Cary Kocher.** Bassist Keller and vibes player Kocher are joined by various friends. **EVERY TUES.: Motor City Jazz Quintet.** Straight-ahead bebop with a big band flavor, with Walter Szymanski on trumpet and flugelhorn, Scott Peterson on sax, John Knust on drums, Phil Kelly on piano, and Paul Keller on bass. **EVERY WED. & THURS.** (except March 2): **Ron Brooks Trio.** One of the state's finest jazz bassists, club owner Brooks is joined by Rick Roe on piano and the area's wittiest drummer, George Davidson. **MARCH 2-4: Dizzy Gillespie.** The bebop legend. See Events. 9 & 11 p.m. (Thurs.); 8 & 10 p.m. & midnight (Fri. & Sat.). **MARCH 6: Bird of Paradise Orchestra.** 9-piece big band organized by bassists Ron Brooks and Paul Keller to showcase original compositions and arrangements by musicians from southeastern Michigan. The varying lineup includes local and area jazz musicians. **MARCH 10 & 11: Suzanne Lane and Her Trio.** Vocalist-guitarist Lane is backed by a trio featuring pianist Rick Roe, bassist Bruce Dondero, and drummer Carl Dieterich. **MARCH 17 & 18: Larry Nozero Quartet.** Detroit jazz ensemble led by saxophonist Nozero, with drummer Jim Ryan, bassist Paul Keller, and keyboardist Terry Lower. **MARCH 24 & 25: Ron Brooks Trio.** See above. With guest guitarist Perry Hughes. **MARCH 31 & APRIL 1:** To be announced.

THE BLIND PIG, 208 S. First St. 996-8555.

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers 6 nights a week, with a DJ on Sunday. Cover, dancing. **EVERY FRI.** (6-8:30 p.m.): **Drivin' Sideways.** Country, rockabilly, and vintage rock 'n' roll band with a repertoire that ranges from George Jones to George Strait, along with originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson are pedal steel guitarist Mark O'Boyle of the Bonnevilles, bassist Chris Goerke, and two former Watusies, guitarist Chris Casello and drummer Jakson Spires. **MARCH 1: Madcat's Pressure Cooker.** Local blues-rock quintet led by Ann Arbor's world-class harmonica wizard, Peter Madcat Ruth, and featuring drummer John Bock and three former Urbations, keyboardist Andy Boller, gui-

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A good night's sleep isn't an impossible dream.

After a full day of activities, sleep is vital. But many people of all ages suffer from sleep disorders which deny them a good night's sleep.

In some cases, sleep disorders can be signs of more serious medical problems. Sleep apnea, a serious sleep disorder, can even cause life threatening oxygen loss and heart irregularities.

If you often have difficulty falling asleep, staying asleep, or staying awake, you are probably suffering from a sleep disorder.

The two most common symptoms of sleep disorders:
Daytime sleepiness
Heavy snoring
Other symptoms of sleep disorders include:
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Excessive use of sleeping pills
Breathing irregularities during sleep
Leg movements during sleep
Personality changes
Irritability

If you are struggling with any type of sleep disorder, contact Chelsea Sleep Disorders Program at (313) 475-3963 for more information or to schedule an evaluation.

Chelsea Sleep Disorders Program
Chelsea Community Hospital
775 South Main Street
Chelsea, Michigan 48118-1399

tarist Doug Kornke, and bassist Oni Werth. **MARCH 2: Dog Soldier.** Talented local hard-rock band that recently released its debut LP, "Name Your Poison." Members are former Cult Heroes Larry Steele on drums and Brad Northrop on bass, vocalist Cristina Samonte on guitar, and Matt Singleton on keyboards and guitar. **MARCH 3: George Bedard and the Bonnevilles.** Popular honky-tonk and rockabilly band fronted by Tracy Lee and the Leonards guitar whiz Bedard, who's also an extremely underrated songwriter. Also, a number of instrumentals, from rearrangements of old fiddle tunes to the theme from "The Good, the Bad, and the Ugly." **MARCH 4: Scott Morgan Band.** Rare club appearance by this rock 'n' roll band led by singer-songwriter Scott Morgan, a fixture of the local rock scene since his days with the legendary Rationals in the 60s. Tonight is a record release party for Morgan's new LP, "Rock Action," praised in Dave Marsh's *Rock 'n' Roll Confidential* as "some of the most tuneful hard rock around." It includes the spooky "Josie's Well," a riotous cover of Johnny Taylor's "Hijackin' Love," and the two songs featured on Morgan's acclaimed single, "Sixteen with a Bullet" and "Detroit." **MARCH 5: The Gay 90s.** DJ Scott Bradley spins Top-40 dance hits. **MARCH 6: Omen.** Speed-metal band from L.A. See Events. **MARCH 7: Borax.** Club debut of this uncompromisingly silly local quintet that blends lurching rhythms, warped hardcore tunes, occasional lapses into tastefully executed lounge-trash, and lost-love/horror-movie lyrics. Their debut cassette, "Borax Krunchies!" is on sale at Schoolkids' and Wazoo Records. **MARCH 8: The Diamondbacks.** Blues/rock band from Boston. See Events. **MARCH 9: Juice.** An inventive blend of 60s blues-rock & soul with 80s postpunk rock 'n' roll by this U-M student band that features former members of the popular Community High School band Third Rail. **MARCH 10: Jeanne and the Dreams.** See Rick's. **MARCH 11: Blind Pig Winter Blues Bash.** Features several Detroit blues bands. 8 p.m.–2 a.m. **MARCH 12: Gay 90s.** See above. **MARCH 13: The Idyll Roomers.** New local rock 'n' roll and blues band led by WCBN "Nothin' But the Blues" DJ Jerry Mack on guitar and vocals. With bassist Dave Picard, guitarist John Rasmussen, drummer George White, keyboardist Keith Mitryck, and Phil Poteat on harmonica. Also, some drop-in friends. **MARCH 14: New Riders of the Purple Sage.** Veteran country-rock string trio. See Events. **MARCH 15: Sound Garden.** Thrash-style hard rock quartet from Seattle, Washington. See Events. **MARCH 16: The Difference.** See Rick's. **MARCH 17 & 18: Sleepy LaBeef.** Rockabilly legend. See Events. **MARCH 19: Gay 90s.** See above. **MARCH 20: Wig.** Formerly known as the Eels, this all-originals local psychedelic-funk quartet describes itself as "sometimes intense, sometimes ridiculous, sometimes hardcore." **MARCH 21: Walk the Dogma.** Upbeat, multi-styled original dance music by this increasingly popular rock 'n' roll quintet from Huntington Woods. **MARCH 22: Flashback.** See Rick's. **MARCH 23: Iodine Raincoats.** This popular local rock 'n' roll quintet with an oversized, bluesy, neo-psychedelic sound plays mostly originals, written by lead vocalist Rob McKenzie, along with covers by the likes of the Doors, Neil Young, Peter Gabriel, and U2. Members include former Detroit Panic guitarist Andy Rosenzweig and bassist Chris Noteboom, formerly with the L.A. band Peasant Sun. (For more on the band, see Business Update, p. 21.) **MARCH 24 & 25: Tracy Lee and the Leonards.** Ann Arbor's most popular rock 'n' roll band features an inimitable mix of impassioned drama and stylish melodic invention with lunatic humor and happily mindless raunch. The band's focal point is lead singer Tracy Lee's passionate yet subversively playful vocals, but they also feature two other singers (guitar whiz George Bedard and songwriting genius Dick Siegel), along with an unbeatable rhythm section of drummer Rich Dishman and new bassist David Stearns. The band's debut LP, "Tomorrow Morning," features many of their most popular songs. **MARCH 26: Gay 90s.** See above. **MARCH 27: Big Box of Nines.** Local power-rock trio with a nice balance between melodic lyricism and rhythmic grunge. **MARCH 28: Second Self.** Popular Detroit rock 'n' roll quintet features clanging guitars, buzzing bass, thumping drums, and alternately seductive and scowling vocals. Tonight is a record release party for their new LP on Rage Records, "Timebombs." **MARCH 29:** Closed. **MARCH 30: Dinosaur, Jr.** Hard-rock trio from Amherst, Massachusetts. See Events. **MARCH 31: Frank Allison and the Odd Sox.** Snot-nosed, smart-mouthed, tenderhearted true stories set to irresistibly catchy guitar-fueled melodies and a barbaric beat. The band's superb 14-song debut LP, "Monkey Business," has been selling well in local record stores and was recently picked up for national distribution. **APRIL 1: Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. **APRIL 2: Gay 90s.** See above.

CITY LIMITS, 2900 Jackson Rd. 665-4444.

Lounge at the Holiday Inn West. **EVERY TUES.-SAT.: Reflections.** Top-40 dance band.

DEL RIO, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m. **MARCH 5 & 19 and APRIL 2: Paul Vornhagen & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals with Norm Shobey on congas, Bruce Dondero on bass, Rick Burgess on piano, and Karl Dieterich on drums. **MARCH 12 & 26:** To be announced.

The son of the legendary Baton Rouge blues harpist Raful Neal, Kenny Neal has established himself as one of the brightest young blues stars with a debut LP, "Bio on the Bayou." Neal and his band are at Rick's American Cafe, Thurs., March 30.

THE EARLE, 121 W. Washington. 994-0211.

Restaurant with live jazz Monday through Saturday. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): **Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI. & SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, with bassist Chuck Hall and drummer Karl Dieterich.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Pat McCaffrey during Happy Hour (Tues.-Sat., 5-9 p.m.). Dancing, no cover. **EVERY MON.-SAT.: Chateau.** Top-40 dance band.

THE HEIDELBERG, 215 N. Main. 663-7758.

Live music in the Rathskeller, Friday and Saturday, 8:30 p.m. until about midnight. Also, the best-stocked jukebox in town. No cover, no dancing. **EVERY FRI.: Marsha Mumm.** Folk, rock, and pop standards by this singer-guitarist. **MARCH 4 & 18: Transportation.** Ragtime, blues, jazz, folk, and satire—both originals and covers—by vocalist Ed Morin and pianist Jerry "The Wolverine" Perrine. This local duo has released a cassette, "Transportation: Hot Tunes and Blues for Motor City." **MARCH 11 & 25: Jerry "The Wolverine Perrine.** Blues, boogie-woogie, jazz, and goodtime music piano solos and vocals by Perrine.

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY MON.** (except March 6): **Modern Music Dance Party.** With DJ Roger LeLievre. **EVERY TUES.: Boys' Night Out.** With DJ Roger LeLievre. **EVERY WED.: House Party.** With DJ The Wizard. **EVERY THURS.: EuroBeat Dance Party.** European-style dance music with DJ Roger LeLievre. **EVERY FRI.: Boys' Night Out II.** With DJ Roger LeLievre. **EVERY SAT.: Top-40 Dance Party.** With various DJs. **EVERY SUN.** (5-10 p.m.): **Teen Night.** With DJ John Court. **MARCH 6: The Dead Milkmen.** Scrappy rock 'n' roll. See Events.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music 6 nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **MARCH 1: The Suspects.** Popular Detroit-area R&B band with a powerful horn section. **MARCH 2:** To be announced. **MARCH 3 & 4: Madcat's Pressure Cooker.** See Blind Pig. **MARCH 6: Tripp Shakespeare.** This party-rock band from the Midwest was recently signed by A & M records. **MARCH 7: Flashback.** Popular local band that covers material by the Grateful Dead and other 60s San Francisco bands. **MARCH 8: Chisel Brothers.** East Detroit R&B quartet that includes three former members of the Buzztones. Their repertoire ranges from Motown and contemporary funk to the Talking Heads, along with many originals. **MARCH 9: Mission Impossible.** High-energy rock 'n' roll band voted "Band of the Year" in last year's *Michigan Daily* readers' poll. **MARCH 10 & 11: Son Seals.** Chicago blues great. See Events. **MARCH 12: Kym Ryder.** New York City rock 'n' roll band led by vocalist Ryder. **MARCH 13: Hunttunes.** Dance-rock band from Lansing that plays covers of everything from INXS to the Clash. **MARCH 14: And So Are You.** New music rock 'n' roll band from Saginaw. **MARCH 15: Jugglers and Thieves.** All-originals neo-psychedelic/folk-rock band from suburban Detroit. **MARCH 16: Iodine Raincoats.** See Blind Pig. **MARCH 17 & 18: The Difference.** The 1st-prize winner in MTV's national "Energizer Rock 'n' Roll Challenge" last spring, this local pop-rock quintet plays original songs that feature an engaging, imaginative blend of new music dance rhythms with funk bass lines. **MARCH 20:** To be announced. **MARCH 21: The Possums.** New local rock 'n' roll band led by singer/guitarists Mark Neff and Marty Fletcher and featuring two of Fletcher's bandmates in the defunct Folkminers, drummer Randy Sabo and bassist Tom Dunham. They play an original music that's an engaging mix of various forms of early rock 'n' roll, from rockabilly and Everly Brothers-style country-rock to psyhedelic and folk-rock. **MARCH 22: Butler Twins.** Mid-tempo, urban-style electric blues by this Detroit quintet led by guitarist Curtis Butler and blues harpist Clarence Butler. **MARCH 23: Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonists Paul Vornhagen and Eric Korte, bassist Jim Rasmussen, and drummer Loch Campbell. **MARCH 24 & 25: Duke Tumatoe.** Fiery R&B singer from Indiana. See Events. **MARCH 27:** To be announced. **MARCH 28: Big Box of Nines.** See Blind Pig. **MARCH 29:** To be announced. **MARCH 30: Kenny Neal.** Blues singer from Baton Rouge, Louisiana. See Events. **MARCH 31 & APRIL 1: Urbations.** Classic garage-spirited, R&B-oriented rock 'n' roll covers and originals by this recently resurrected local band fronted by the charismatic vocals of songwriter/song collector Dan Mulholland, the Urbations' original lead singer before he left to form the Watusies. The new lineup features a horn section led by saxophonist David Swain (one of the Urbations' founders) and two more original Watusies, guitarist Chris Casello and drummer Bill Newland.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

The U-Club is open only to members—U-M students, staff, faculty, and alumni— and their sponsored guests. Cover, dancing. **EVERY TUES.: Reggae Dance Party.** With WEMU/WCBN DJ Tom Simonian. **EVERY WED.:** Comedy entertainment or live bands to be announced. **EVERY THURS.: Reggae Dance Party.** See above. **EVERY FRI.: New Music Dance Party.** With DJ Tom Simonian. **EVERY SAT: Club Night.** Danceable new music, hip hop, Euro-beat, and funk with DJ The Pip.

WALLSTREET LOUNGE, 2800 Jackson Rd. 769-0700.

Lounge next to the Comfort Inn. Dancing, no cover. **EVERY THURS.-SAT.: Little Brothers Traveling Music Show.** DJs spin 60s & 70s rock 'n' roll dance records.

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **EVERY MON.-SAT.** (6:30 p.m.-9 p.m.): Solo jazz pianist to be announced. **EVERY TUES.-THURS.** (8:30 p.m.-12:30 a.m.) & **EVERY FRI. & SAT.** (9 p.m.-1:30 a.m.): Top-40 duos to be announced.

Breakfast-In-Bed

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HEALTHY — Layered torte of open-faced egg-white omelettes, alternating with purees of avocado/watercress, red roasted pepper, and mushroom/shallot.

TRADITIONAL — Choice of breakfast sirloin steak (5oz) with sautéed mushrooms and white wine deglaze or waffle with pure maple syrup with bacon or sausage... both served with mushroom/gruyére omelette or scrambled eggs.

SEAFOOD MEDLEY — Smoked salmon, smoked yellow fin tuna, smoked mussels... with caviar, egg/caper salad and tomato/red onion salad.

BASQUE FRITTATA — Mediterranean-style, open-faced, deep omelette with sautéed onions, shallots, red and green peppers, gruyére cheese, diced tomatoes (and optional ham)... with spicy hot-and-sweet roasted pepper sauce on side.

All entrees are served with pan-fried potatoes, fresh fruit salad, fresh squeezed orange juice, coffee and choice of bagel, croissant or cinnamon roll.

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- Call 761-NBED (6233) by Saturday noon for Sunday 9-3 reservations.
- Leave message on 24-hour answering machine with name, phone number and time when you can be reached.
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AUSTRALIA & NEW ZEALAND
March 2
Fried fish with macadamia nuts & almonds, baked pork pie, scalloped seafood casserole, lamb steaks in orange sauce, pot roast of beef with fresh vegetables, mahi mahi filet, prime rib.

SOUTHERN ITALY
March 9
Fritatta filled veal roll, ham & cheese filled cannelloni with pistachio sauce, chicken braised with tomato & garlic sauce, steak braised in red wine, deep fried shrimp, smelt & squid, baked filet of sole, prime rib.

IRELAND
March 16
Lamb stew with caraway dumplings, corned beef & sausage, finnan haddie poached in cream, chicken & leek pie, smoked ham with mustard sauce, baked scrod filet, prime rib.

JAPAN
March 23
Grilled chicken breast, spareribs with sesame seeds, broiled teriyaki steak, steamed sole with tofu & spinach, seafood with vegetables in broth, baked filet of sole, prime rib.

SPAIN & PORTUGAL
March 30
Marinated veal roast with red onion, chicken breast with sherry & almonds, braised pork with cumin, coriander & lemon, shellfish with spiced tomato sauce, fava beans with sausages & mint, baked filet of sole, prime rib.

Monday-Saturday
Lunch 11:30 a.m.-1:30 p.m.
Light Fare 1:30 p.m.-4:30 p.m.
Dinner 4:30 p.m.-7:30 p.m.
Sunday Dinner
11:30 a.m.-2:15 p.m.

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THE UNIVERSITY MUSICAL SOCIETY PRESENTS

FOLGER CONSORT AND WESTERN WIND

Monday, March 6
8:00 p.m.
Rackham Auditorium

"Bright, sweet, subtle, light, and spirited" *LA Times*

Bringing alive the sounds of centuries past.

". . . a kaleidoscopic tapestry of vocal hues" *NY Times*

Program: *"Fresh Aires & Madrigals"* including Elizabethan madrigals, virtuoso instrumental music, and a madrigal comedy.

PAUL TAYLOR DANCE COMPANY

Tuesday & Wednesday
March 7 & 8
8:00 p.m.
Power Center

"One of the most exciting, innovative, and delightful dance companies in the entire world" *NY Times*

This project is supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.

Program 3/7
Arden Court
Post Meridian
Big Bertha —
Counterswarm — *Ann Arbor Premiers*

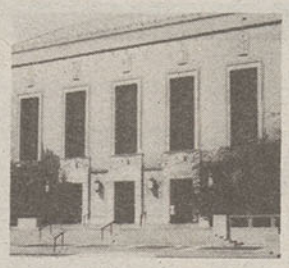
Program 3/8
Brandenburgs —
Dust — *Ann Arbor Premiers*
Cloven Kingdom

". . . eloquent and moving"
San Francisco Examiner

ISRAEL PHILHARMONIC
ZUBIN MEHTA, CONDUCTOR

Tuesday, March 14
8:00 p.m.
Hill Auditorium

Kopytman: Memory (Gina Bashari, Alto), *Schoenberg:* Verklarte Nacht, *Brahms:* Symphony No. 2 in D major



FACULTY ARTISTS CONCERT

Sunday, March 19
4:00 p.m.
Rackham Auditorium

A showcase in which to enjoy and applaud the highly exemplary performing talents of School of Music faculty members.
Free of charge, no tickets required.

THE CHIEFTAINS

Wednesday, March 22
8:00 p.m.
Hill Auditorium

The greatest exponents of traditional Irish music

"as rich in improvisation as jazz, overflowing with hummable melodies and foot-stomping rhythms" *N.Y. Post*

Pre-concert Presentation preceding The Chieftains. Speaker ***Marie McCarthy****, an authority on Irish music will discuss "The Chieftains: An Image of Ireland." 7 p.m., Rackham Building. Free and open to public.*

". . . rich, expansive emotionalism with streamlined, almost athletic technical perfection" *NY Times*

EMERSON STRING QUARTET

Wednesday, March 29
8:00 p.m.
Rackham Auditorium

Program: *Mozart:* Quartet in E-flat, K. 428, *Janacek:* Quartet No. 2 ("Intimate Letters), *Brahms:* Quartet, Op. 51, No. 2

Pre-concert Presentation preceding The Emerson String Quartet. Co-speakers, both founders of the Cassini Ensemble, are violist ***John Madison*** *and violinist* ***Marla Smith****, who will discuss "Player-Instrument Chemistry: Making It Work." 7 p.m., Rackham Building. Free and open to public.*

ALICIA DE LARROCHA, PIANIST

Thursday, March 30
8:00 p.m.
Hill Auditorium

"Clearly one of the great pianists of our time"
Cleveland Plain Dealer

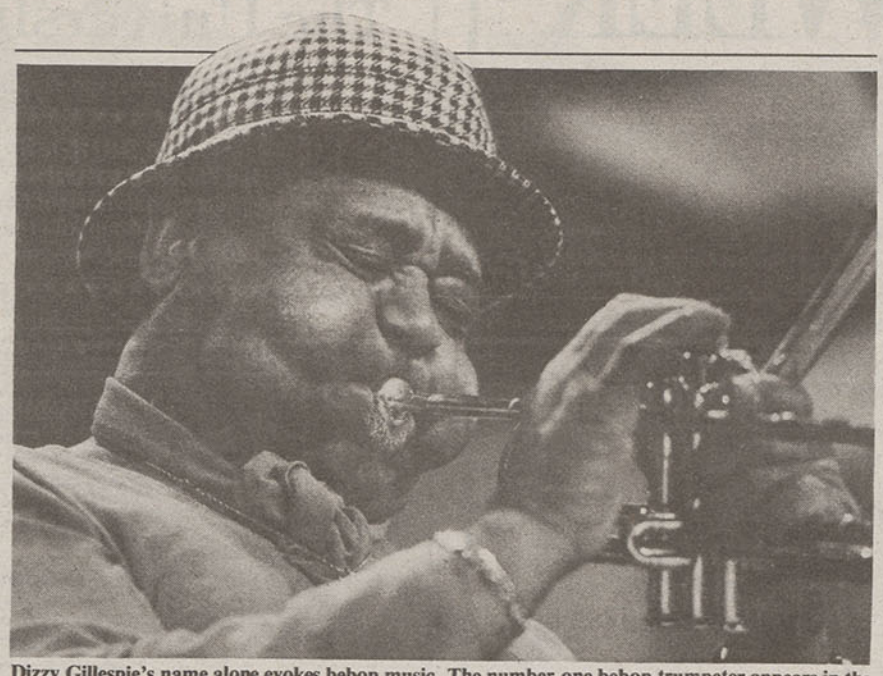
Program: *Schubert:* Impromptu, Op. 90, No. 1, *Schubert:* Sonata in A major, Op. 120, *Espla:* Three Dances, Op. 54, *Montsalvatage:* Sonatina pour Ivette, *Turina:* San Lucar de Barrameda.

313-764-2538 Mon.-Fri. 9-4:30, Sat. 9-Noon Burton Memorial Tower, Ann Arbor, MI 48109

EVENTS AT A GLANCE

A capsule guide to selected major events in March. For full details, see listings under the appropriate date in ***March Events****, beginning on page 81.*

For recommended campus-area films, see ***Pick of the Flicks****, page 69. Exhibits at* ***Galleries & Museums*** *are listed on page 71 and* ***Music at Nightspots*** *on page 75.*



Dizzy Gillespie's name alone evokes bebop music. The number-one bebop trumpeter appears in the intimate setting of the Bird of Paradise in several shows, March 2–4.

Classical & Religious Music

- Soprano Tracy Thorne. March 1.
- Pianist William Bolcom and mezzo-soprano Joan Morris. March 2.
- String duo Cecelia Webster and Lori Cleland. March 4.
- Harpist Lynne Aspnes, pianist Michele Cooker, flutist Bradley Garner. March 4.
- Violinist Miha Pogacnik and pianist Deidre Irons. March 5.
- Boychoir of Ann Arbor. March 5.
- The Folger Consort and Western Wind. March 6.
- Lafayette String Quartet. March 10.
- Twice Festival IV (Sinewave Studios). March 10–12.
- Ann Arbor Symphony Orchestra. March 11 & 19.
- Guitarist Liona Boyd. March 11.
- Harpist Lynne Aspnes. March 15 & April 1.
- Morehouse College Choir. March 15.
- Pianist Eckart Sellheim. March 12.
- Galliard Brass Ensemble. March 12.
- Zubin Mehta and the Israel Philharmonic. March 14.
- Pianists Yong Hi Moon and Dai Uk Lee. March 18.
- U-M Faculty Artists Concert. March 19.
- Electronic musician Steven Somers. March 19.
- University of Wisconsin Concert Choir. March 22.
- Pianist Alan Chow. March 29.
- Emerson String Quartet. March 29.
- Pianist Alicia De Larrocha. March 30.
- Guitarist Chris Laughlin. March 31.
- All-Schubert Concert. April 1.
- Harpist Mia Axon. April 2.
- Metropolitan Saxophone Quartet. April 2.

Miscellaneous

- Ann Arbor Area 2000 Community Assembly. March 10.
- International Women's Day Celebration. March 11.
- Michigan High School Basketball Tournament. March 17 & 18.
- League of Women Voters Candidates Night. March 23.
- Hadassah Chocolate Extravaganza. April 2.

Family & Kids' Stuff

- Sharon, Lois, and Bram. March 11.
- Mini-Matinee Club (Ann Arbor Recreation Department). March 12.
- String Puppet Theater. March 18 & April 2.
- Children's International Festival. March 19.

Popular Music

- Dizzy Gillespie (bebop). March 2–4.
- De Danann (Irish). March 3.
- Cicero Blake (blues). March 3.
- Tom Paxton (folk/topical). March 4.
- Dead Milkmen (rock 'n' roll). March 6.
- The Bobs (a cappella comedy). March 7.
- Claudia Schmidt (folk). March 9 & 10.
- The Replacements (mayhem). March 10.
- Son Seals (blues). March 10 & 11.
- Blind Pig Winter Blues Bash. March 11.
- Steve Lacy Sextet (jazz). March 11.
- Homegrown Women's Music Series. March 12 & 19 and April 2.
- New Riders of the Purple Sage (country/rock). March 14.
- Joanne Shenandoah (Native American singer-songwriter). March 17.
- Sleepy LaBeef (rockabilly). March 17 & 18.
- Maura O'Connell (Irish). March 18.
- Townes Van Zandt (singer-songwriter). March 18.
- Violent Femmes (rock 'n' roll). March 18.
- Bruce Cockburn (singer-songwriter). March 19.
- Rosalie Sorrels (folk). March 21.
- The Chieftains (Irish). March 22.
- Queen Ida (zydeco). March 23.
- Will Vukin (New Age). March 24.
- John Hartford (folk). March 25.
- Ella Fitzgerald (jazz). March 25.
- Kenny Neal (blues). March 30.
- Riders in the Sky (cowboy). April 1.
- The Nylons (a cappella). April 1.

Films

- Ann Arbor Silent Film Society. March 5 & 19.
- Armenian Film Festival. March 10 & 11 and 17–19.
- "Gone With the Wind." March 11–15 & 17.
- U-M Avant-Garde Film Festival. March 16 & 17.
- Ann Arbor Film Festival. March 21–26.

Theater & Multimedia Arts

- "Amadeus" (Ann Arbor Civic Theater). March 1–5.
- "Hogs and Logs" (Thurston Community Players). March 2–4.
- "Wowie Kazowie!" (Plexus Productions). March 2–5 & 9–12.
- "The Phantom Tollbooth" (Young People's Theater). March 3–5, 11 & 12, and 18 & 19.
- Colleen Dewhurst in "My Gene." March 4.
- "A Shayna Maidel" (Ann Arbor Repertory Theater). March 9, 11 & 12, 16, 18 & 19, 23, and 25 & 26.
- "Alejandrina" and "Migrants" (Pregones). March 10 & 11.
- "On Baile's Strand" and "The Death of Cuchulain." March 16 & 17.
- "A View from the Bridge" (Alley Theater). March 16.
- "The Bug" (EMU Players). March 17–19 & 23–25.
- "King of Hearts" (National Theater of the Deaf). March 18.
- Flying Karamazov Brothers. March 18.
- "Flight of the Quetzal" (Los Muchachos). March 18 & 19.
- "An Evening with Sheldon Harnick." March 19.
- "Chicago" (UAC MUSKET). March 23–26.
- "Mass Appeal" (River of Understanding Ensemble). March 23–26, 30 & 31, and April 1.
- "We Won't Pay, We Won't Pay" (U-M University Players). March 23– 26, 30 & 31, and April 1 & 2.
- "The Marriage of Figaro" (U-M Opera Theater). March 30 & 31 and April 1 & 2.
- "Fools Day Follies" (Michigan Theater Foundation). April 1.

Comedy

- Kevin Meaney. March 10 & 11.
- UAC Comedy Company. March 16–18.
- J. J. Wall. March 17–19.
- Rosie O'Donnell. March 24 & 25.
- John Joseph. March 31 and April 1 & 2.

Dance

- Paul Taylor Dance Company. March 7 & 8.
- Impact Dance Company (U-M UAC). March 9–11.
- "Stars on Ice." March 10.
- "Melody on Ice" (Ann Arbor Figure Skating Club). March 11 & 12.
- Donahue Dancing Family. March 12.
- "The Passion of Christ" (mime Michael Lee). March 12.
- "C Is Four Dancers" (U-M dance majors). March 16–18.
- People Dancing/Detroit Dance Collective. March 16–19.
- "The Dance and Related Arts Concert" (U-M Dance Department). March 30 & 31 and April 1 & 2.

Lectures & Readings

- Novelist Donald Belton. March 6.
- Sculptor-printmaker Leonard Baskin. March 6.
- Poet Mark Halliday. March 7.
- Poets Marc Taras and Arwulf Arwulf. March 7.
- French scholar-translator Roger Shattuck. March 8 & 9.
- Former national security advisor Zbigniew Brzezinski. March 8.
- Congresswoman Pat Schroeder. March 13.
- Poets Richard Tillinghast and Tom Lynch. March 13.
- UPI White House Bureau chief Helen Thomas. March 14.
- Poet-essayist David Lehman. March 14 & 16.
- Native American rights activist John Echohawk. March 17.
- Afro-American poet Kenneth McClane. March 21.
- Jewish storyteller & ceremonialist Lynn Gottlieb. March 26.
- Asian American scholar Elaine Kim. March 27.
- Poet Robert Pinsky. March 28.

Festivals, Fairs, & Shows

- Midwest Juggling Arts Festival. March 18.
- Ann Arbor Pow Wow. March 18 & 19.
- Audree Levy's Spring Art Fair. April 1 & 2.

Legendary jazz singer Ella Fitzgerald appears at Hill Auditorium for one show, March 25. As Bing Crosby once put it, "Man, woman, or child, Ella is the greatest."

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PETER SHAFFER

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WITH THE SUPPORT OF THE
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Music, Dance, Theatre at The University of Michigan School of Music

Wednesday, March 8

Faculty Recital—Robert Hatten, piano, with Leslie Delk, soprano. Chopin *Preludes,* Brahms *Lieder* and *Intermezzi,* Ann Gebuhr *Triptych.* Recital Hall, 8:00 p.m.

Baroque Winds Forum—faculty Beth Gilford, Lowell Greer, Grant Moore, Michael Lynn. Blanche Anderson Moore Hall, 8:00 p.m.

Thursday, March 9

Michigan Music Teachers Association— Student Chapter Recital. Recital Hall, 8:00 p.m.

Friday, March 10

Concert Band—William Wiedrich, conductor. Jenkins *American Overture for Band,* Gould *Ballad for Band,* Benson *Symphony No. 2* ("Lost Songs"), Ginastera *Danza Final.* Hill, 8:00 p.m.

Contemporary Directions Ensemble, with the "Twicetime Festival"—Richard Rosenberg, conductor. Crumb *Music for a Summer Evening;* Xenakis *Waarg* (U.S. premiere) and *Jalons;* George Balch Wilson *Cornices, Architraves and Friezes,* James Wilson, solo cello; other works. Tickets general admission $10, students and seniors $5, at the door. First Congregational Church, 8:00 p.m.

Sunday, March 12

Stearns Collection Concert—*Vaudeville Revisited* Three generations of the Donahue Dance Family, that graced Michigan stages from 1928 until 1937; Mr. Bones—Percy Danforth, a juggler, magician, and barber shop quartet. Recital Hall, 2:00 p.m.

University Band and Campus Band—Eric Becher and James Nissen, conductors. Hill, 4:00 p.m.

Bryan and Keys Duo—Keith Bryan, flute; Karen Keys, piano; James Winn, guest flutist. Works by Hoffmeister, Messiaen, Kuhlau, Prokofiev. Rackham, 4:00 p.m.

Monday, March 13

Composers Forum—New music by student composers. Recital Hall, 8:00 p.m.

Tuesday, March 14

Faculty Recital—Stephen Rush, piano; Lowell Greer, horn; Stephen Hurley, baritone. Schoenfield *Six Hasidic Folk Tunes,* Rush *Horn Rhapsody* and *Family Album,* Hilliard *Sonata for the Sun,* Alban Berg *Sonata.* Recital Hall, 8:00 p.m.

Thursday–Saturday March 16–18

Dance BFA/MFA Concert. Tickets $4; phone 763–5460. Studio A, Dance Bldg., 8:00 p.m.

Friday, March 17

Humanities Institute Guest Speaker—Sam Supala, storyteller. Recital Hall, 8:00 p.m.

Carillon Recital, Margo Halsted, University Carillonneur. 7:00 p.m.

Chamber Choir—Theodore Morrison, conductor; James Kibbie, organ; Steven Gathman, piano. English and American choral music from the Elizabethan period to the present, new works by Albright, Beveridge, and Scribner. Hill, 8:00 p.m.

Friday–Saturday March 17–18

Conference—Staged Hands: Sign Language Translation in the Theatre. Performances, lectures, workshop, panels. Information, Hilary Cohen, 764–5350 or 764–5395.

Saturday, March 18

Early Music Concert—Beth Gilford, recorder; Edward Parmentier, harpsichord; Enid Sutherland, viola da gamba. Baroque and Classical music. Recital Hall, 8:00 p.m.

Sunday, March 19

Faculty Artists Concert, under the auspices of University Musical Society. Beethoven *Sonata in C minor;* Andres Cardenes, violin, Katherine Collier, piano. Brahms *Sonata in F minor;* Fred Ormond, clarinet, Ellen Weckler, piano. Schubert *Impromptus in B Flat, G Flat, and A Flat,* Prokofiev *Sonata No. 3 in A minor,* Nina Lelchuk, piano. Rackham, 4:00 p.m.

Monday, March 20

Michigan Youth Organizations—Michigan Youth Band, conducted by Donald Schleicher; Michigan Youth Symphony, conducted by Louis Bergonzi. Britten *A Young Person's Guide to the Orchestra,* Della Joio *Scenes from "The Louvre".* Hill, 8:00 p.m.

Thursday, March 23

Northcoast—The U-M Jazz Band. Edward Sarath, director. Rackham, 8:00 p.m.

Thursday–Sunday March 23–26

University Players—*We Won't Pay— We Won't Pay!* by Dario Fo. Barry Goldman, director. Tickets $7 general, $5 students with ID, available at MI League Ticket Office; phone 764–0450. Trueblood Theatre, Frieze Building Thursday–Saturday, 8:00 p.m. Sunday, 2:00 p.m.

Friday, March 24

Symphony Band—Donald Schleicher, conductor; Daniel Shapiro, guest conductor. Michael Cograss *De Ja Vu,* Grieg *Funeral March,* Grainger *Hill-Song No. 2,* Senanes *Bandada,* Prokofiev *March.* Hill, 8:00 p.m.

Tuesday, March 28

University Symphony Orchestra—Gustav Meier and Richard Rosenberg, conductors; Andres Cardenes, violin. Mozart *Magic Flute Overture,* Berg *Violin Concerto,* Bernstein "Symphonic Dances" from *West Side Story.* Hill, 8:00 p.m.

All events free unless noted.
Recital Hall, Blanche Anderson Moore Hall, and McIntosh Theatre are located in the Earl V. Moore Building, School of Music, 1100 Baits Drive.
24-Hour Music Hotline, 763–4726.

Accessible to the handicapped.

MARCH EVENTS

We want to know about your event!

Who to write to:
Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information.

What gets in?
With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for April events should arrive by March 15th.

Next month's deadline:
All appropriate materials received by March 15th will be used as space permits; materials submitted later may not get in.

★*Denotes no admission charged.*

FILM SOCIETIES on and off campus

Basic info:
Tickets $2.50 (double feature, $3.50) unless otherwise noted.

Abbreviations for film societies:
Alternative Action Film Series (ACTION)—662-6597. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Cinema Guild (CG)**—994-0027. **Cinema 2 (C2)**—665-4626. **Eyemediae (EYE.)**—$3. 662-2470. **Hill Street Cinema (HILL)**—$2 (Sat., $2.50). Double feature is always $3. 663-3336. **Mediatrics (MED)**—$2.50 (double feature, $3). 763-1107. **Michigan Theater Foundation (MTF)**—$4 (children, students, & seniors, $3.50; MTF members, $2.50). 668-8397. **Silver Screen (SS)**—$2 for single and double features. 487-3045.

Abbreviations for locations:
AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **AH-A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Green Auditorium, Hillel Foundation, 1429 Hill St. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **Mich.**—Michigan Theater, 603 E. Liberty. **MLB**—Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—U-M Undergraduate Library Multi-Purpose Room.

The Ann Arbor Civic Theater presents Peter Shaffer's Tony Award-winning drama "Amadeus," at Lydia Mendelssohn Theater, Wed.-Sun., March 1-5. The cast includes (left to right) popular stage veteran (and U-M law professor) Bev Pooley, Duncan Williams, WUOM's Stephen Skelley, and Kathleen Davies.

1 WEDNESDAY

★**7th Annual Ice-Out Challenge: Canoesport.** All solo and tandem paddlers are invited to compete for Canoesport gift certificates and for notoriety as hardcore canoe nuts. They try to become the first or the fastest canoeist to brave the winter weather and make the 30-mile trip on the Huron River from Portage Lake to Riverside Park in Ypsilanti. Only single-blade paddles may be used. Portages are permitted only at customary summer sites, and no more than two paddlers are allowed per canoe. Required safety precautions include a personal flotation device (PFD) and a waterproof bag with a change of clothes. Bank runners may supply food, clothes, gear, and moral support. Canoeists should scout the river and portages beforehand. *Dawn, state access area, McGregor Rd., Portage Lake. Registration forms available at Canoesport, 940 N. Main. Free. 996-1393.*

Tree and Shrub Seedling Sale: Washtenaw County Soil Conservation District. Orders can be placed through March 31; pick-up date is April 15. Available seedlings include Austrian, red, and white pine; blue, white, and Norway spruce; red and white oak; tulip and hybrid poplar; mountain and white ash; Douglas fir, northern white cedar, European larch, American chestnut, silky dogwood, honeysuckle, and crown vetch (a ground cover). Also, a variety pack. Most varieties are available for $10 (evergreens) or $15 (deciduous trees) in packets of 50 seedlings. *7:30 a.m.-5 p.m. (Mon.-Thurs.), 7:30 a.m.-4 p.m. (Fri.), Soil Conservation District Office, 6101 Jackson Rd. at Zeeb. Order forms available at the office or by calling 761-6721.*

★**"Downtown Development Sites": Lively Downtown Task Force (Ann Arbor Area 2000).** Also, March 15. All invited to join an informal discussion of what you'd like to see happen on the few remaining development (or redevelopment) sites downtown. *8-9:30 a.m., Ann Arbor "Y" Conference Room, 350 S. Fifth Ave. at William. Free. For information, call Carolyn White at 663-0536 or David Kwan at 769-2700.*

★**Storytimes Registration: Ann Arbor Public Library Youth Department.** Storytimes sessions for preschoolers ages 3 and older begin the week of March 13 and run through the week of April 17 at all three branches of the Ann Arbor Public Library. Registration (in person or by phone) is required for the storytimes sessions at the Northeast Branch (Tuesdays 2:30-3 p.m. or Thursdays 10:30-11 a.m.), the Loving Branch (Wednesdays 9:30-10 a.m. or 2-2:30 p.m.), and the West Branch (Tuesdays 9:30-10 a.m. or 2-2:30 p.m.). Registration is not required for the storytimes at the main library (Tuesdays 4-4:30 & 7:30-8 p.m.), which are offered on a drop-in basis. These storytimes are more loosely structured than those for the 2-year-olds (see 2 Thursday listing), with longer stories. An adult must be present in the library but need not attend. *9 a.m., Ann Arbor Public Library. 996-3180 (Northeast Branch in Plymouth Mall); 994-2353 (Loving Branch, 3042 Creek Drive); and 994-1674 (West Branch in Westgate Shopping Center). Free. 994-2345 (main library).*

Tracy Thorne: Society for Musical Arts Morning Musicale. Voice recital by this young Ann Arbor soprano, who has appeared with the Comic Opera Guild, Michigan Opera Theater, and the Ann Arbor Civic Theater. Program includes portions of Bach's Cantata No. 202 and Bernstein's "I Hate Music." Pianist Susan Grey accompanies. Proceeds benefit scholarships for young musicians. *10:30 a.m., Women's City Club, 1830 Washtenaw. $6. 663-2298.*

★**Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Jo Gallo demonstrates how to use this food processor and its accessories. *11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★**Lenten Church Music: American Center of Church Music/First Congregational Church.** Also, March 8, 15, & 22. Fourth in a series of seven Lenten organ concerts featuring the church's 3-manual, 39-stop Karl Wilhelm organ. Today: Performance by St. Andrew's Episcopal Church music director Thomas Strode. *12:15-12:45 p.m., First Congregational Church, 608 E. William (at State). Free. 662-8612.*

★**Team Walk Kick-off Party: March of Dimes.** March of Dimes representatives hand out awards to last year's most outstanding teams and explain how to organize a team of your colleagues to help raise money for local research and child-care programs. WIQB-FM radio personalities **Rob Reinhart** and **Joanie Silvi** host the festivities featuring old-fashioned Dixieland jazz by **The Gaslighters**, and appearances by Sheriff "Take a bite out of crime" McGruff (the crime dog) and Elias Brothers' Big Boy. *6-8 p.m., Domino's Pizza World Headquarters, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 761-6331.*

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Rice and beans dinner. Proceeds used to provide economic aid for the people of Central America. *6-7:30 p.m., Guild House, 802 Monroe. $2 (children ages 6-12, $1) donation. 668-0249.*

★**"Take Back the Night" Planning Meeting: Ann Arbor Coalition Against Rape.** All invited to help plan and organize the annual "Take Back the Night" rally and march, held this year on April 15. *7-8:30 p.m., Fire Station, 2nd-floor conference room, 107 N. Fifth Ave. Free. 994-8775.*

Ann Arbor Bridge Club. Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. *7:30-11 p.m., Earhart Village Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). $3 per person. 769-1773.*

★**"Swedenborg's Cosmology": New Dimensions Study Group.** Walter Orthwein, a representative of the Swedenborg Organization in Rochester, Michigan, discusses the thought of this 18th-century Swedish philosopher and mystic. The New Dimensions Study Group meets on the 1st and 3rd Wednesdays of each month for lectures, videos, and discussion of spirituality and other New Age-related topics. *7:30-10 p.m., Geddes Lake Townhouses Clubhouse, 3000 Lakehaven (off Huron Pkwy. just south of Glazier Way). Free. 996-0132.*

"Amadeus": Ann Arbor Civic Theater MainStage Productions. Also, March 2-5. Ala Faik directs Peter Shaffer's Tony Award-winning drama about the rivalry between Wolfgang Amadeus Mozart and composer Antonio Salieri, who realizes his own mediocrity when confronted with the boorish young Mozart's undeniable genius. The jealous Salieri sabotages Mozart's career to benefit his own, though he knows that Mozart is far more deserving. His tormented guilt, and Mozart's suffering, make this a very powerful drama. The play was the basis for the 1984 movie. Stars popular AACT veteran (and U-M law professor) Bev Pooley, Duncan Williams, WUOM's Stephen Skelley, and Kathleen Davies. *8 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Wed. & Thurs.: $10 (seniors, $8); Fri. & Sat.: $12; Sat. matinee: $9 (seniors, $8). 662-7282.*

Comedy Jam: MainStreet Comedy Showcase. Every Wednesday and Thursday. Comedy jams feature a variety of stand-up comics, including some of the more promising open-mike performers, some of the better Detroit-area professional comics, and occasional national performers passing through town. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996-9080.*

FILMS

MTF. "A Handful of Dust" (Charles Sturridge, 1988). Anjelica Huston, Alec Guinness, Rupert Graves. Adaptation of Evelyn Waugh's novel. Mich., 7 p.m. **"Track 29"** (Nicolas Roeg, 1988). Through March 3. Off-center film about an illegitimate son who returns to find and seduce his mother. Mich., 9:15 p.m.

2 THURSDAY

★**Tot Storytimes Registration: Ann Arbor Public Library.** Registration for four series (Thursdays 9:30-10 & 10:30-11 a.m. and 6:30-7 & 7:30-8 p.m.) of storytimes for 2-year-olds that begin March 16 and run weekly through April 20. The programs include storytelling, songs, and finger plays. Each child must be accompanied by an adult who assists in the storytelling. The tot storytimes fill up almost instantly, so register early. *9 a.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Registration must be in person; no phone registrations taken. Free. 994-2345.*

★**Voice Recital: University Hospital Arts Program.** Performance by soprano Laura Lamport, a U-M music student featured regularly as a soloist at the First Presbyterian Church. Program to be announced. *12:30 p.m., University Hospital first-floor lobby. Free. 936-ARTS.*

★**Thursday Lunch Bunch: Jewish Community Center.** Every Thursday. A weekly program on topics of interest primarily to seniors. Today: Local chiropractor Robert Rose offers tips on how to care for your back and discusses innovations in the treatment of back and neck pain for seniors. The main program each week is preceded at 11:15 a.m. by exercise for seniors led by Tomas Chavez of the Washtenaw County Parks and Recreation Commission, and at 12:30 p.m. by a homemade kosher dairy lunch ($3). All invited. *1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

"Australia & New Zealand": Michigan League International Night. Every Thursday features food from a different part of the world. This week's cafeteria-style dinner features recipes from Down Under. Also this month: **"Southern Italy"** (March 9), **"Ireland"** (March 16), and **"Japan"** (March

HIGH DRAMA HIGH JINX

DRAMA SEASON 1989

COLLEEN DEWHURST
as Mrs. Eugene O'Neill in MY GENE

Saturday, March 4, 8:00 p.m.

The dramatic event of the year. Only performance outside New York.

Packed with biographical detail **My Gene** is a memory play examining Eugene O'Neill's career and personal life as revealed through his third wife Carlotta. The legendary stage actress Colleen Dewhurst—America's foremost interpreter of Eugene O'Neill—gives a performance that is sweeping in its emotional range and intensity.

"MY GENE allows Dewhurst to run the emotional gamut and deliver meaty monologues from the best O'Neill plays."

—New Yorker

DRAMA SEASON 1989

ARTHUR MILLER
The Alley Theatre Performs
A VIEW FROM THE BRIDGE

Thursday, March 16, 8:00 p.m.

'A play of power and substance. It is based on a story that Mr. Miller once heard . . . an ordinary longshoreman is unconsciously in love with his niece . . . the undeclared, unrecognized, unappeased hunger he has for her . . . topples [his] whole house down . . . in the final catastrophe of a haunted play."

—New York Times

"No writer in the theater better understands how to combine the poverty-stricken imagery, the broken rhythms and mindless repetitions and the interminable cliches of illiterate speech into something that has a certain harsh and grotesque eloquence."

—New Yorker

One of the nation's leading repertory companies, known nationally and internationally for its artistic integrity and courageous programming, the ALLEY THEATRE has enjoyed a long, mutually rewarding relationship with playwright Arthur Miller.

THE FLYING KARAMAZOV BROTHERS

Saturday, March 18, 8:00 p.m.

Vaudeville (new age) is alive and well.

The Flying Karamazov Brothers do not fly, are not Russian and are not brothers. They are jugglers and a whole lot more. The "brothers" draw their inspiration from the Russian novel and their props from all around them—they juggle meat cleavers, umbrellas, cats and slime! And this happens to a backdrop of political jokes, brass instruments, Russian literature, mediation, physics and a heavy dose of vaudeville. True serious fun.

"What can One say? There is **Oedipus at Colonus, King Lear** and then there is the mighty oeuvre of the Flying Karamazov Brothers."

—The New Yorker

OTHER GREAT STUFF

GONE WITH THE WIND

March 11-15 and March 17

Starring Clark Gable and Vivian Leigh

The best three handkerchief film ever made

Restored to its original technicolor glory. Revisit this sweeping epic on the big screen at the Michigan Theater.
A special 50th anniversary screening.

FOOLS DAY FOLLIES

April 1, 8:00 p.m.

A Variety Review

Featuring Home Grown Talent

A friend-raiser for the not-for-profit Michigan Theater, this variety show features Judy Dow Alexander and Constance Barron with singers: Wendy Bloom, Julia Broholm, Larry Henkel and Bob Taylor. Also pianists: Bill Albright, Eileen Weiser and Jim Wilhelmson. Special Guest: School of Music Dean: Paul Boylan. A candlelight dinner and more suprises than you can shake a stick at. A great old theater, a great new show, and food—only fools will stay away.

Michigan Theater

603 East Liberty • Ann Arbor, MI 48104 • Tel. 313/668-8397

The Michigan Theater acknowledges the following organizations that have generously sponsored March events: Ann Arbor Area Foundation, AT&T, Arts Midwest, Borders Books, The Gandy Dancer, Jacobson's, H. S. Landau, Inc., Michigan Council for the Arts, National Endowment for the Arts.

FOR TICKETS AND INFO CALL (313) 668-8397

23). *4:30–7:30 p.m., Michigan League Cafeteria. $6–$7 average cost for a full meal. 764–0446.*

★ **Children's Spring Fashion Show: Jacobson's.** Come see the latest fashions for the younger set. *7 p.m., Jacobson's children's floor. Free. 769–7600.*

Fantasy lovers of all ages can enjoy a trip with the Humbug, Tock the Watchdog, and Milo to the enchanted kingdoms of Digitopolis and Dictionapolis in YPT's production of "The Phantom Tollbooth," March 3–5, 11 & 12, and 18 & 19. Among the cast are (left to right) George Cedarquist, Chris Pictor, and Tanya Krohn.

Weekly Meeting: Toastmasters. Every Thursday. Members give speeches and are critiqued by their audience. A good opportunity to develop confidence in speaking publicly. Free to visitors. Refreshments available. *7–9 p.m., Denny's, 3310 Washtenaw (just east of Huron Parkway). Dues: $36 a year (after a onetime nonrefundable fee of $30). 971–8861.*

★ **Site Coordinators' Meeting: Project Grow.** Anyone interested in Project Grow's community gardening program is encouraged to attend tonight's meeting to discuss site organization, volunteer coordination for the spring stakeout, and other seasonal garden activities (soil testing, water system maintenance, etc.) at the 8 community garden sites. *7 p.m., Leslie Science Center main house, 1831 Traver Rd. Free. 996–3169.*

★ **Scottish Country Dancing.** Every Thursday. Instruction for intermediate-level dancers in a wide range of traditional and contemporary Scottish dances, followed by social dancing. (For information about beginning instruction, call 996–0129.) *7:30–9:30 p.m., Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 769–4324.*

★ **Monthly Meeting: Huron Hills Lapidary Society.** Program to be announced. All invited. *7:30 p.m., West Side United Methodist Church, 900 S. Seventh St. Free. 665–5574.*

★ **Orchestra Night: Ann Arbor Public Schools.** Performances by a concert orchestra of students from the city's five intermediate schools and a symphony orchestra of students from Huron and Pioneer high schools. Guest conductors are U-M music professor Donald Schleicher, EMU orchestras director Russell Reed, and U-M music professor emeritus Elizabeth Glen. *7:30 p.m., Hill Auditorium. Free. For information, call Linda Carter at 994–2011 (weekdays).*

"Hogs and Logs": Thurston Community Players. Also, March 3 & 4. An annual tradition since 1975, the Thurston show is always a fun-filled evening for kids and families. This year Thurston parent Phil Zaret has written another boisterous comedy of historical high jinks and musical shenanigans. In Southeast Michigan in the year 1825, an infant community on the mighty Huron River (someday to be called Ann Arbor) struggles to establish its first public school. Unbelievable forces—menacing floods, greedy lumbermen, and stampeding pigs—threaten the pioneers. When all seems lost, Paul Bunyan and Johnny Appleseed come to their rescue. The cast and crew consists of present and former Thurston parents. David Drummond directs, with music direction by Mary Jarret and choreography by Pam Curtis. Proceeds go toward educational and recreational equipment at Thurston Elementary School. *7:30 p.m., Clague Intermediate School Auditorium, 2616 Nixon Rd. Tickets $3 (seniors and children in 6th grade or younger, $2; patrons, $5) in advance through Thurston School, Crown House of Gifts in Plymouth Mall, and Carroll's Corner in Plymouth Green Shopping Center; and at the door. 663–2862.*

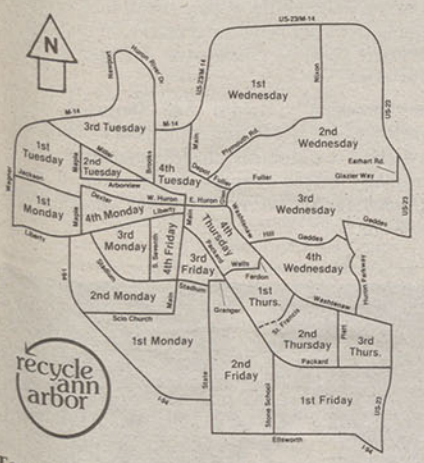
★ **General Meeting: Ann Arbor Ski Club.** Also, March 16 & 30. All invited to learn about the ski

club and its upcoming events, including downhill and cross-country trips, ski education programs, ski swaps, races, and social events. Membership is open to anyone age 21 or older. *8 p.m., Schwaben Hall, 217 S. Ashley. Free. 761-3419.*

William Bolcom and Joan Morris: Kerrytown Concert House. Also, March 3 (KCH benefit concert). U-M music professor William Bolcom and his wife, mezzo-soprano Joan Morris, are among the world's most celebrated interpreters of 19th- and 20th-century American popular song. He's a virtuoso pianist, and she sings in a clear soprano with diction so crystalline you can understand every word. They and their audiences have a wonderful time together. Tonight they perform favorites by Cole Porter, Eubie Blake, and Harold Arlen. Joining the duo are U-M piano professor William Albright and Ann Arbor's world-class bones player, Percy Danforth. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $15 (assigned seats, $20; Saturday benefit tickets, $25 & $30). Reservations suggested. 769-2999.*

"Wowie Kazowie!": Plexus Productions. Also, March 3-5 & 9-12. Local playwright Naomi Saferstein directs the premiere of her go-go dance party/beach musical/murder mystery, set to taped 60s dance music. The design staff of the Hapi-Wipe Sponge Company go to New York City to unveil a new line of "creative" sponges at the First International Sponge Conference. On their way back home, they discover a body on the Christopher Street pier, and the fun begins. The play opens with a showing of a black & white promo film for Hapi-Wipe's amazing new sponge. The cast includes Tom Ellis, Ingrid Fey, Andy Millot, Molly Surowitz, Erica Heilman, Don Frega, Julienne LaFleur, David Monforton, Lee Musselman, and Melissa Zafarana. Costumes and graphics by local design artist DEME. *8 p.m., Performance Network, 408 W. Washington. Tickets $9 (students & seniors, $6) by reservation and at the door. 663-0681, 764-8558.*

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

"Anything Goes": Saline Area Players. Also, March 3-5. Conrad Mason directs this P. G. Wodehouse/Cole Porter musical comedy set aboard a sumptuous luxury liner en route from New York to London in the middle of the Depression. The story pokes merry fun at the moral hypocrisy of 1930s high society as it follows the escapades of a gangster ("Public Enemy No. 13") escaping to England, a young ingenue pursued by a stowaway stockbroker, and an upper-class Englishman (betrothed to the American ingenue) with eyes for an ex-nightclub singer turned evangelist, who happens to be looking for a husband. Despite its satirical edge, the heart of the play is a frothy good time had by all, with a musical score that features some of Porter's brightest music and most impishly witty lyrics. It abounds in songs that have become classics, including the title song, "You're the Top," "It's Delovely," "Blow, Gabriel, Blow," "I Get a Kick out of You," and "Friendship." The cast includes Roxanne Kring, Joe Diederich, Beth Stempky, Kathi Genik, Al Hainen, Tobin Hissong, and Robin Lounsbury. *8 p.m., Saline High School Theater, 7190 Maple Rd., Saline. Tickets $7.50 (students & seniors, $6) in advance at Lewis Jewelers (Westgate Shopping Center) in Ann Arbor and Marx Jewelers in Saline, $8 (students & seniors, $6) at the door. Sunday matinee tickets are $5. 429-1941.*

"Amadeus": Ann Arbor Civic Theater MainStage Productions. See 1 Wednesday. 8 p.m.

Dizzy Gillespie: Bird of Paradise. Also, March 3 & 4. A rare chance to see a musical legend in an intimate club setting. One of the founders of bebop, trumpeter Gillespie is known for his soulful, rhythmic improvisations, often executed with breathtaking speed and power. He performs this weekend as a part of a quintet that includes saxophonist Sam Rivers, guitarist Eddie Cherry, bassist John Lee, and drummer Ignacio Berroa. *9 & 11 p.m., Bird of Paradise, 207 S. Ashley. Tickets $25 at the Bird of Paradise, in advance and at the door. 662-8310.*

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

FILMS

MTF. "Track 29" (Nicolas Roeg, 1988). Through March 3. Off-center film about an illegitimate son who returns to find and seduce his mother. Mich., 7:10 p.m. **"Crossing Delancey"** (Joan Micklin Silver, 1988). Amy Irving, Peter Riegert, Jeroen Krabbe. Mich., 9 p.m.

3 FRIDAY

"Mother Goose in Hiding: Sanctuary Movement Conference": SAFE House. Lecture and workshop on the contemporary underground for abused children, by Nicholls State University (Louisiana) sociology professor **Mary Capps**, a national spokesperson for the Sanctuary Movement. Capps founded the Rape Crisis Center in New Orleans and has been active in the movement to end violence against women and children since 1973. *8:15 a.m.-4 p.m., McKenny Union, EMU campus, Ypsilanti. $35. 995-5444.*

★ **"Jesus, Teach Us to Pray": Church Women United of Ann Arbor.** All invited to join the local observance of the 102nd "World Day of Prayer," celebrated in 170 countries and regions of the world. The prayers and worship materials used in today's service were written by an ecumenical group of Christian women in Burma. *9:30-11 a.m., West Side Methodist Church, 900 S. Seventh St. Free. Child care available by calling Jean Higgins at 996-9203. For information, call 665-8773.*

Spring Fashion Show: Moveable Feast. Models display spring fashions from the Laura Ashley shop. *11:30 a.m.-2 p.m., Moveable Feast, 326 W. Liberty. Tickets $10.75 (includes soup, salad, coffee, and dessert) in advance. Regular lunch customers pay regular menu prices. 663-3278.*

★ **Weekly Meeting: U-M Juggling Club.** Every Friday. Jugglers of all levels of ability are invited to this weekly practice session. *3-6 p.m., Michigan Union Pendleton or Anderson Room. Free. For information and location, call 662-8852.*

★ **"Womyn's Afternoon Tea": Women's Crisis Center/U-M Lesbian Programs Office.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. *5:30-7 p.m., First Congregational Church, 218 N. Adams at Emmet, Ypsilanti. Free. 482-2000, 485-2310.*

"The Phantom Tollbooth": Young People's Theater/Borders Book Shop. Also, March 4 & 5, 11 & 12, and 18 & 19. YPT presents this adaptation of Morton Juster's prize-winning fantasy for all ages about the adventures of Milo, who drives his electric car through a mysterious turnpike tollbooth that appears in his room. Once through, he discovers the enchanted kingdoms of Dictionapolis and Digitopolis where characters such as the Princesses of Rhyme and Reason, the ill-mannered Humbug, the Senses Taker, and a ticking watchdog named Tock reside. The production is directed by YPT's artist-in-residence David Freiman, a member of Ann Arbor's Theater Oobleck. The cast includes director Freiman, local theater veterans David Curtis and Isaac Campbell, and Tanya Krohn, Ian Lawler, George Cederquist, Allegra Gregory, Chris Pictor, and Marianne Ideson. *7 p.m., Ann Arbor Civic Theater, 1035 S. Main at Pauline. Tickets $5 (children, $3) in advance at Generations, Doughboys, the Michigan Union Ticket Office, and all Ticketmaster outlets. To charge by phone, call 763-TKTS.*

MAY 1989 FESTIVAL

The 96th Annual May Festival

THE UNIVERSITY MUSICAL SOCIETY PRESENTS

THE GEWANDHAUS ORCHESTRA OF LEIPZIG

Kurt Masur,
Music Director and Conductor

Four concerts in Hill Auditorium

Programs

Wednesday, April 26
Kurt Masur, conductor
Annerose Schmidt, piano
Mendelssohn: "Ruy Blas" Overture
Beethoven: Piano Concerto No. 4
Schubert: Symphony No. 9 ("The Great")

Thursday, April 27
Kurt Masur, conductor
Hermann Baumann, horn
Beethoven: "Leonore" Overture No. 3
Strauss: Horn Concerto No. 1
Tchaikovsky: Symphony No. 4

Friday, April 28
Kurt Masur, conductor
The Festival Chorus
Anne-Sophie Mutter, violin
Gail Dubinbaum, mezzo-soprano
Vinson Cole, tenor
J. Patrick Raftery, baritone
Stephen Bryant, bass-baritone
Brahms: Violin Concerto in D major
Mendelssohn: Die erste Walpurgisnacht for Chorus, Orchestra and Soli

Saturday, April 29
Kurt Masur, conductor
Jessye Norman, soprano
Strauss, "Four Last Songs"
Bruckner: Symphony No. 7

313-764-2538

Mon.-Fri. 9-4:30, Sat. 9-Noon
Burton Memorial Tower, Ann Arbor, MI 49109

Tickets for individual concerts on sale March 1

SPRING AND EASTER ENCHANTMENTS

Antique display furniture now for sale to make room for upholstered and wood furniture.

72 Lamps & Lighting Fixtures

Favorite gifts and accessories as usual.

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ENGLISH COURSES

Intensive and semi-intensive programs

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THE MICHIGAN LANGUAGE CENTER

309 S. State, Ann Arbor, MI
663-9415

The Ann Arbor Figure Skating Club presents

Sanctioned by the USFSA

Veterans Ice Arena
2150 Jackson Rd., Ann Arbor
(313) 761-7240

Saturday, March 11 7:30 p.m.
Sunday, March 12 2:30 p.m.

Adults: $5.00 in advance
$5.50 at the door
Students:* $4.00 in advance
*under 18 $4.50 at the door
group rates also available

Hare due March 11

1:00 p.m. Magic Show—Center Court

Arborland Consumer Mall

Washtenaw at U.S. 23

Square Dance: Ann Arbor Scoot'n Annies. Every Friday. Instruction and social square dancing. No partner needed. *7:30–10 p.m., Dixboro United Methodist Church, 5221 Church (at the blinking light at the corner of Plymouth). $3. 764–7978.*

De Danann: The Ark. The most popular traditional music band in Ireland today, De Danann is led by multi-instrumentalist Frankie Gavin. De Danann specializes in extremely high-energy and rhythmically rousing jigs, reels, and flings, along with a wide range of folk ballads and popular Irish standards. Instruments include fiddle, accordion, banjo, bouzouki, and bodhran. This is their first Ann Arbor show in more than four years. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

★ **Friday Evening Study Group: Rudolf Steiner Institute.** Also, March 17 & 31. All invited to join an ongoing discussion of Rudolf Steiner's lecture cycle, "Man's Being, His Destiny, and World Evolution." Participants should have a basic familiarity with Steiner's thought. *8–9:30 p.m., Rudolf Steiner Institute, 1923 Geddes. Free. 662–6398.*

★ **Brothers Coffeehouse.** Also, March 17. A casual, comfortable occasion for socializing among gay men. *8 p.m., Guild House, 802 Monroe. Free. 763–8899.*

William Bolcom and Joan Morris: Kerrytown Concert House. See 3 Friday. Wine reception follows. 8 p.m.

"Amadeus": Ann Arbor Civic Theater MainStage Productions. See 1 Wednesday. 8 p.m.

"Wowie Kazowie!": Plexus Productions. See 2 Thursday. 8 p.m.

"Anything Goes": Saline Area Players. See 2 Thursday. 8 p.m.

Dizzy Gillespie: Bird of Paradise. See 2 Thursday. 8 & 10 p.m. & midnight.

MainStreet Comedy Showcase. Also, March 4 & 5. This weekend's headliner to be announced. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 cover charge. 996–9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. Every Friday and Saturday. Improvisational comedy competition between two four-member teams. The ten-member troupe, which also includes a referee and an organist, is the first Michigan franchisee of the Milwaukee-based Comedy Sportz. Alcohol is served. *8:30 & 11 p.m., 214 N. Main (above the Old Heidelberg Restaurant). $6. 995–8888.*

Dance Jam: People Dancing Studio. Also, March 17. Dancing to an eclectic mix of taped music, from rock 'n' roll and Motown to African, reggae, and New Age music. Also, occasional live music presentations. An alternative to the bar scene for people who love to dance. Smoke-free, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. *Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). $2 donation. 996–2405.*

Cicero Blake Blues Band: Aubree's Second Floor. Downbeat blues and funky R&B by this Chicago blues band led by Blake's honey-smooth vocals. *9:30 p.m., Aubree's Second Floor, 39–41 E. Cross St., Depot Town, Ypsilanti. $5 at the door only. 483–1870.*

FILMS

MTF. "Track 29" (Nicolas Roeg, 1988). Off-center film about an illegitimate son who returns to find and seduce his mother. Mich., 7:10 p.m. **"A Cry in the Dark"** (Fred Schepisi, 1988). Meryl Streep, Sam Neill, Charles Tingwell. Based on the true murder trial of Australian Lindy Chamberlain, whose baby was stolen by a wild dog. Mich., 9 p.m.

4 SATURDAY

Silverston Invitational: U-M Men's & Women's Indoor Track. *10 a.m., U-M Track & Tennis Bldg., S. State at Hoover. $1. 763–2159.*

"The Age of Cleopatra: Art and Culture in Ptolemaic Egypt": Kelsey Museum Associates. This four-week mini-course explores life in Cleopatra's day. Topics include women's roles, religion, politics, and art. The course culminates in April with a guided tour of the Detroit Institute of the Arts exhibit, "Cleopatra's Egypt." Today: Macomb Community College European and women's history professor Ingrid Sandecki presents a slide-illustrated lecture, **"Cleopatra: The Infinite Variety of Her Allure Through the Ages."** An expert on women in antiquity, Sandecki traces visual and written perceptions of Cleopatra from Ptolemy to Shakespeare. *10–11:30 a.m., Angell Hall Auditorium B. $12 (Kelsey members, $10; students, $5). Series tickets $45 (Kelsey members, $35; students, $20). 764–9304.*

"Star Talk"/"First Light": U-M Exhibit Museum Planetarium. Every Saturday (both shows) and Sunday ("First Light") through March 19. "Star Talk" is an audiovisual show about the constellations and planets currently visible in the sky. "First Light" is an audiovisual show about the space telescope scheduled to be launched this year by the space shuttle. *10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("First Light"), U-M Exhibit Museum, Geddes Ave. at N. University. $1.50 ("Star Talk"), $2 ("First Light"). Children under 5 not admitted to "First Light." 764–0478.*

★ **Brownie Bake-Off Contest Winners: Kitchen Port.** Awards presentation for Kitchen Port's brownie bake-off winners, who also discuss their winning recipes. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

Cecelia Webster and Lori Cleland: Kerrytown Concert House Croissant Concert. Classical, traditional, Celtic, ragtime, folk, and even a little country music by dulcimer player/celtic harpist Webster and guitarist/banjo player/vocalist Cleland. A Greenfield Village and Henry Ford Museum staff performer, Webster has appeared at the Philadelphia Folk Music Festival, the Southern Michigan Dulcimer Festival, and New York's Old Songs Festival. Besides their solo and duet performances, Webster and Cleland belong to the Just Friends Quartet, and have recorded three albums with them: "Dulcimer Wizardry," "Melodies of the Folk-Harp," and "Just Friends: A Dulcimer Holiday." Admission includes Moveable Feast croissants, coffee, and juice. *11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. $8. Reservations suggested. 769–2999.*

★ **Winter Democratic Ride: Ann Arbor Bicycle Touring Society.** Every Saturday, weather permitting. Those who show up pick a ride leader, pace, and destination. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. *Noon. Meet at Wheeler Park, N. Fourth Ave. at Depot St. Free. 994–0044.*

★ **"Smocking": Golden Age Showcase.** Local craftsperson Lola Patton demonstrates smocking, a decorative embroidery made by gathering cloth in regularly spaced rounded tucks. *Noon–3 p.m., Golden Age Showcase, Kerrytown (upstairs). Free. 996–2835.*

Emmy and Tony Award-winning actress Colleen Dewhurst, her generation's finest interpreter of Eugene O'Neill's female characters, plays his wife in "My Gene." Barbara Gelb's powerful one-woman show about O'Neill's third wife, Carlotta Monterey, is at the Michigan Theater, Sat., March 4 (postponed from October).

★ **Craft Show and Sale: Domino's Farms.** Also, March 5. Display and sale of works in various media by as many as 40 area craftspeople. *Noon–4 p.m., Domino's Farms Exhibition Hall, 24 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 995–4258.*

★ **"The Journey Home": Eckankar Center of Ann Arbor.** Every Saturday. Introductory videotape. *Noon–1 p.m., Eckankar, room 32, Performance Network complex, 410 W. Washington. Free. 994–0766.*

Californian speed-metal band Omen plays at The Blind Pig, Mon., March 6.

U-M Men's Basketball vs. Iowa. This game may be moved to March 5. *1 or 4 p.m., Crisler Arena. $10. 764-0247.*

"The Phantom Tollbooth": Young People's Theater. See 3 Friday. 1 & 4 p.m.

"Amadeus": Ann Arbor Civic Theater MainStage Productions. See 1 Wednesday. 2 & 8 p.m.

★**Weekly Meeting: Ann Arbor Go Club.** Every Saturday (2–7 p.m.) and Tuesday (7–11 p.m.). All invited to play the ancient Asian board game, which is known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. *2–7 p.m., Mason Hall, room 1412. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668-6184.*

★**Discussion Group: Democratic Socialists of America.** Every Saturday. All invited to join a weekly discussion of various political topics. Speakers to be announced. *3 p.m., Dominick's Restaurant, 812 Monroe. Free. 662-4497.*

★**Observers' Night: University Lowbrow Astronomers.** A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. *6:30 p.m.-1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434-5668.*

★**"American Buddhist Practice: A Personal Account": Zen Buddhist Temple of Ann Arbor.** Talk by Zen Buddhist Temple director and drama teacher Sukha Murray. All invited. *7:30–8:30 p.m., Zen Buddhist Temple, 1214 Packard Rd. Free. 761-6520.*

Tom Paxton: The Ark. Also, March 5. One of the first singer-songwriters to emerge from the 60s folk revival, Paxton is still as prolific and popular, as pertinent and impertinent, as ever. A very versatile songwriter, he has written hauntingly beautiful ballads like "Rambling Boy" and "The Last Thing on My Mind," rousing sing-alongs like "Wasn't That a Party," and scores of splendid topical satires. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.50 (evening concerts) & $5 (Sunday afternoon children's concerts) in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

Square and Contra Dance: Ann Arbor Council for Traditional Music and Dance/U-M Folklore Society. Live music by the Ann Arbor String Band, with caller Don Theyken and/or Ernalynne Bogue. All dances taught; beginners welcome. No partner necessary. Bring a pair of shoes with clean soles to dance in. *8 p.m., Michigan Union Anderson Room. $4. 994-8004.*

Lynne Aspnes, Michele Cooker, Bradley Garner: Kerrytown Concert House. One of the most popular harpists in the country, Aspnes has played at Carnegie Hall and has recorded harp works by Dominick Argento and Benjamin Britten. Cooker is well known throughout the country for her chamber performances and frequently collaborates with U-M music faculty. Garner, one of the nation's top flutists, often performs with the New York Philharmonic and as a soloist in Europe, Asia, and the U.S. Program: Bach's Sonata for Flute and Harp; Damase's Sonata for Flute and Harp; Mozart's Sonata in C Major for Flute and Piano; Prokofiev's Sonata in D Major; Charles Rochester Young's The Song of the Lark; and more. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seats, $12). 769-2999.*

"My Gene": Michigan Theater Foundation Drama Season 1989. (Postponed from October.) The great Emmy and Tony Award-winning actress **Colleen Dewhurst** stars in Joseph Papp's production of Barbara Gelb's one-woman show about Carlotta Monterey O'Neill, the third wife, widow, and literary executor of American playwright Eugene O'Neill. "When I accepted O'Neill's terms, I committed myself to a monastic existence surrounded by silence," Carlotta once told Jose Quintero, stage director for this production. "Like a deaf mute I stood by his side, watchful of anything that could penetrate the enclosure we had built so the work could go on undisturbed. I am very much like Lavinia Mannon in 'Mourning Becomes Electra.' Sometimes I wonder whether O'Neill saw glimpses of my soul and made them hers." The script presents Carlotta confined in an institution near the end of her life, reminiscing about her strange, 24-year marriage to O'Neill and speculating about the ways in which she (and their marriage) are reflected in his emotionally turbulent dramas. "My Gene," which had a limited run in New York last summer, has received abundant critical acclaim. " 'My Gene' allows Dewhurst to run the emotional gamut and deliver monologues from the best O'Neill plays," says the *New Yorker* reviewer.

Dewhurst's crowded filmmaking schedule has forced cancellation of the entire national tour of "My Gene." Tonight's show, rescheduled only as a result of the tenacity of Michigan Theater executive director Russ Collins, is the sole performance of "My Gene" Dewhurst will perform this year. *8 p.m., Michigan Theater. Tickets $18.50 & $22.50 in advance and at the door. To charge by phone, call 668-8397.*

"Wowie Kazowie!": Plexus Productions. See 2 Thursday. 8 p.m. Tonight's show is followed at 11 p.m. by a dance party with **Frank Allison and the Odd Sox**, one of Ann Arbor's most talented and popular rock 'n' roll bands.

"Anything Goes": Saline Area Players. See 2 Thursday. 8 p.m.

Dizzy Gillespie: Bird of Paradise. See 2 Thursday. 8 & 10 p.m. & midnight.

MainStreet Comedy Showcase. See 3 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

FILMS

No films.

5 SUNDAY

★**"Konstantin Paustowski: Russian Writer of Our Century": Ann Arbor Unitarian Fellowship.** Talk by U-M mathematics professor emeritus Wilfred

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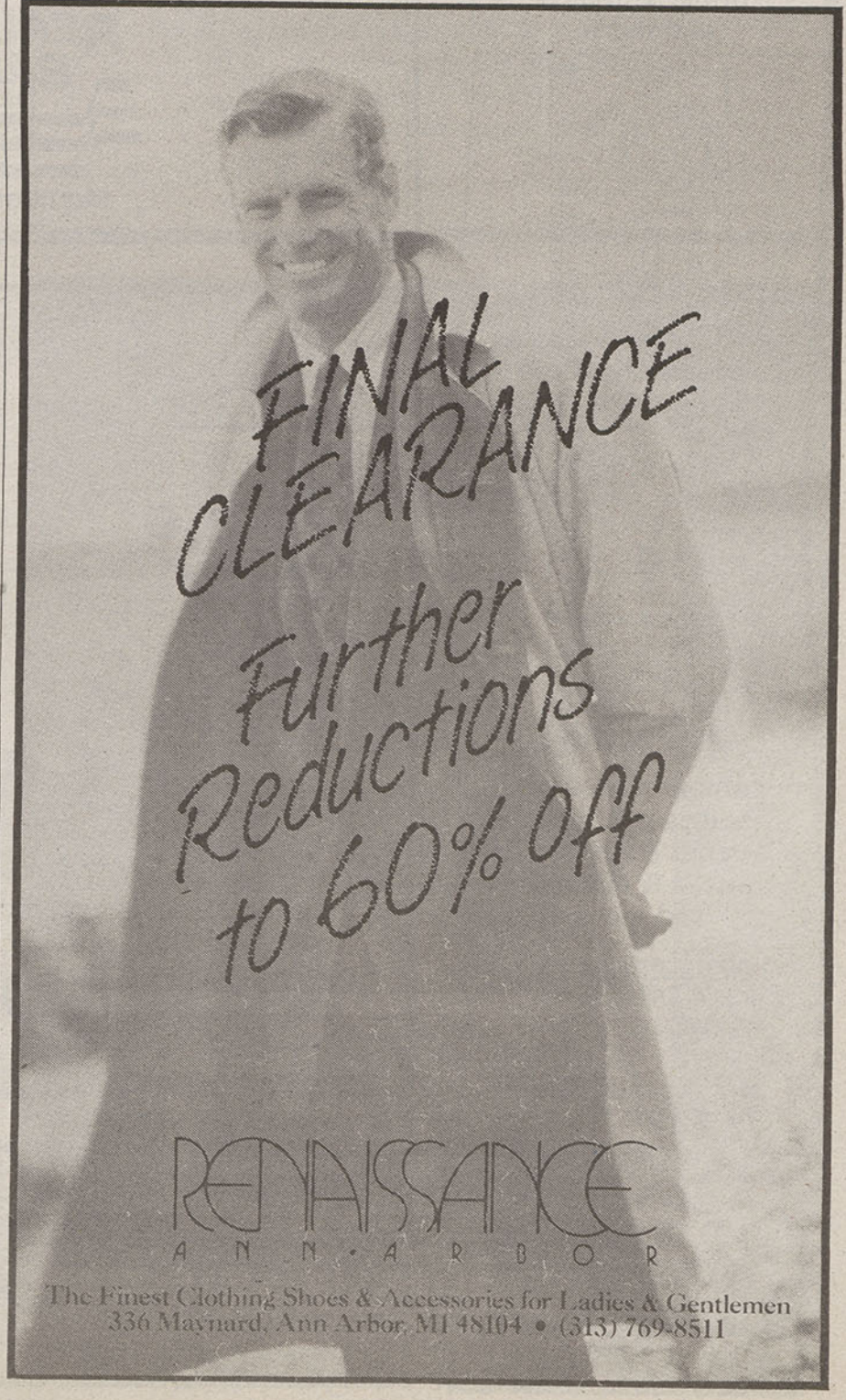
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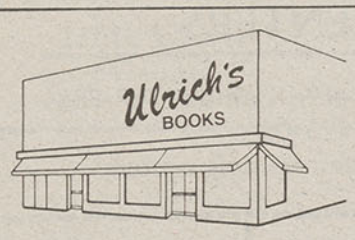

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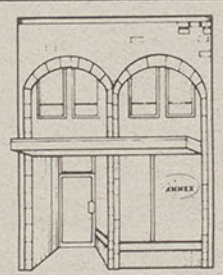

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Kaplan. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971–8638.*

★ **"Trees of Embury Woods: Washtenaw County Parks and Recreation Commission.** Popular WCPARC naturalist Matt Heumann identifies and discusses the many tree species in this beech-maple woodland west of Dexter. *10 a.m. Meet at Park Lyndon South, North Territorial Rd. (one mile east of M-52), Lyndon Twp. Free. 971–6337.*

"Jewish Music": Jewish Cultural Society. Lecture, with recorded examples, by U-M music school graduate student Mark Kligman. All invited. *10:15 a.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Small donation requested from non-members. 665–2825.*

★ **Craft Show and Sale: Domino's Farms.** See 4 Saturday. Noon–4 p.m.

Tom Paxton: The Ark. See 4 Saturday. 1 & 3 p.m. (children's concerts) and 8 p.m. (adult's conce).

★ **"Secret Signs of Spring": Matthaei Botanical Gardens.** Join garden docents to search for the earliest wildflowers, to observe new growth and the swelling of the buds, and to watch sap dripping from broken branches. Dress warmly and wear waterproof boots. *2 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 763–7061.*

"First Light": U-M Exhibit Museum Planetarium. See 4 Saturday. 2, 3, & 4 p.m.

"Amadeus": Ann Arbor Civic Theater MainStage Productions. See 1 Wednesday. 2 p.m.

"Anything Goes": Saline Area Players. See 2 Thursday. 2 p.m.

"Classics Encored": Ann Arbor Silent Film Society. Also, March 19 (different program). AASFS president Art Stephan has put together two programs this month of classic films shown at earlier AASFS meetings. Today's first feature, **"A Sailor-Made Man"** (Fred Newmeyer, 1921), is the great silent comic Harold Lloyd's first feature film. Second feature: **"What Price Glory?"** (Raoul Walsh, 1926) stars Victor McLaglen, Edmund Lowe, and Delores Del Rio in an adaptation of the Maxwell Anderson antiwar drama. *3 p.m., Berkshire Hilton, 610 Hilton Blvd. $2.50 (members, $1.50) donation. 761–8286, 761–7800.*

Miha Pogacnik and Deidre Irons: Rudolf Steiner School Benefit Concert. Yugoslavian violin virtuoso Miha Pogacnik and New Zealand pianist Deidre Irons perform works by Beethoven, Schubert, Prokofiev, and Bartok. Pogacnik's recitals routinely elicit rave reviews, including one by a critic at the Casals Festival who said, "His notes are struck with such maturity, his phrases are arranged with such intelligence, his bowing moved by such vigor that words fail—sublime or marvelous no longer make any sense." Pogacnik, who currently lives in Washington, D.C., is the founder of IDRIART, an organization that holds music festivals worldwide to promote international peace and understanding. Concert proceeds benefit Ann Arbor's Rudolf Steiner School. *4 p.m., Rackham Auditorium. Tickets $12 ($50 patron tickets include buffet receptions with the artists) in advance at Borders Book Shop, Herb David Guitar Studio, West Side Book Shop (113 W. Liberty), Steve McLean Chiropractic Office (1207 Packard), and Rudolf Steiner School (2775 Newport). 995–4141.*

"Boychoir Pops": Boychoir of Ann Arbor. Thomas Strode directs this 31-voice choir in a diverse program that ranges from songs from Rodgers & Hammerstein's "Sound of Music" and "Oklahoma!" to novelty tunes like "The Purple People Eater" and a Beatles medley. *4 p.m., Huron High School, 2727 Fuller Rd. at Huron Pkwy. Tickets $5 (students & seniors, $3) in advance and at the door. Group discounts available. For advance tickets call Tom Strode at 663–0518 or 485–8626.*

★ **Dog Training and Care Clinic: Humane Society of Huron Valley.** Includes discussion of breeding characteristics, feeding tips, housebreaking advice, grooming pointers, health care, and obedience training. Dogs and equipment are on hand for demonstrations. Followed by a question-and-answer period. *4–6 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662–5545.*

"The Phantom Tollbooth": Young People's Theater. See 3 Friday. 4 p.m.

★ **Israeli Dancing: Jewish Community Center.** Every Sunday. All invited to perform Israeli folk dances, mainly circle dances. Beginners welcome; all dances taught. There are two programs, one for elementary school children (4:30 p.m.) and one for adults (8:30 p.m.). *4:30 & 8:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971–0990.*

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The early-music ensemble Folger Consort (inset) performs with the a cappella singing group Western Wind in a program of Elizabethan madrigals, virtuoso instrumental music, and a madrigal comedy at their joint concert, Mon., March 6.

"Wowie Kazowie!": Plexus Productions. See 2 Thursday. 6:30 p.m.

★**"Life Beneath the Gloss: Living with Eyes Wide Open": Canterbury House Lenten Series.** Talk and discussion led by Canterbury House chaplain Virginia Peacock. *7 p.m., Canterbury House, 218 N. Division. Free. 665-0606.*

MainStreet Comedy Showcase. See 3 Friday. Non-smoking show. 8 p.m.

FILMS

MTF. "The Littlest Rebel" (David Butler, 1935). Shirley Temple, John Boles, Jack Holt, Bill Robinson. Mich., 5 p.m. **"The Birth of a Nation"** (D. W. Griffith, 1915). Lillian Gish, Mae Marsh, Henry B. Walthall. Controversial silent epic of two families during the Civil War and Reconstruction. Mich., 6:30 p.m.

6 MONDAY

★**Volunteer Income Tax Assistance Program: U-M Project Community.** Every weekday through April 14. U-M students, trained by local members of the National Association of Accountants, use IRS-supplied materials to help with state and federal income tax returns. *11 a.m.-5 p.m., Michigan Union 4th-floor lobby. Free. No reservations required. 763-3548.*

★**Bridge Lessons: Jewish Community Center.** Every Monday. JCC member Sid Frankel offers bridge lessons to players of all levels. *2:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

★**Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (7-8 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. *7 p.m., indoors at Briarwood Mall. Free. 971-6337.*

★**Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Followed by a short business meeting. *7 p.m., location to be announced. Free. 996-4290.*

★**Town Hall Meeting: Michigan Mental Health Coalition.** All invited to express their support for the state's mental health system, discuss the adequacy of current mental health financing, and review Governor Blanchard's fiscal 1990 mental health budget recommendations. One of 35 MMHC-sponsored town hall meetings being held throughout the state. *7 p.m., Scarlett Intermediate School cafeteria, 3300 Lorraine (off Platt between Packard and Ellsworth). Free. 662-1256.*

Omen: The Blind Pig. This ear-splitting speed-metal band from southern California is a big hit in Europe, but they're still looking for their first big hit in the U.S. Their new LP, "Escape to Nowhere," their first with new lead singer Coburn Pharr, has provoked comparisons with metal heroes Metallica. *7 (all-ages show) & 10 p.m., The Blind Pig, 208 S. First. $6 at the door only. 996-8555.*

★**"Farmscapes of Washtenaw County: Preserving an Endangered Resource": U-M Women's Research Club.** Lecture by U-M urban planning professor Hemalata Dandekar. *7:30 p.m., Rackham West Conference Room. Free. 663-8768.*

★**Evening Voyages: Ann Arbor Public Library.** Part of a series of bi-weekly storytelling programs for listeners 1st grade through adult. Stories in this popular series are told rather than read, and music is an integral part of each program. Tonight: **Speaking Feet Dance Theater**, a Community High School student ensemble, presents a program of fables and folktales. *7:30-8:15 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.*

★**Ann Arbor Recorder Society.** All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. *7:45-9:45 p.m., Forsythe Intermediate School band room, 1655 Newport Rd. at Sunset. Free for first-time visitors ($25 annual dues for those who join). 994-3246, 665-5758, 769-7083.*

★**Bi-Weekly Meeting: Ann Arbor Greens.** Also, March 20. The Greens are a grass-roots political organization that works on environmental and social issues from a holistic perspective. All invited. *8 p.m., Blossom Foods Cafe, 396 W. Washington. Free. 994-4937.*

★**Writers' Series: Guild House.** Fiction reading by U-M creative writing visiting professor **Donald Belton**, a Philadelphia native whose first novel, *About Midnight*, has been praised as a "powerful, brooding novel [that] brims with street vernacular, confrontations, violence, and emotionally charged monologues." Belton cites his greatest influence as the six years, between ages 3 and 9, he lived with his paternal great-grandmother in Newark's Hill District. During this time his great-grandmother made a daily ritual of teaching him about black folkways and traditions through songs and stories. Tonight he reads from his recent short fiction. Also, a fiction reading by one of Belton's U-M students to be announced. *8 p.m., Guild House, 802 Monroe. Free. 662-5189.*

"Interconnected Media: An Exploration of the Themes in Baskin's Work": Ann Arbor Art Association. Also, March 7 (different topic). Slide-illustrated lecture by acclaimed American sculptor and printmaker **Leonard Baskin**, who is in town to jury the AAAA's annual print competition. Baskin's work emphasizes his social and human concerns while exploring man's mortality, fragility, bestiality, and corruption. His works are included in many major museums, including the Art Institute of Chicago, the Boston Museum of Fine Arts, the National Gallery of Art, and the Whitney Museum. Reception follows. *8 p.m., U-M Hospital Ford Amphitheater. Tickets $6 (Art Association members & U-M students, $4) in advance only. 994-8004.*

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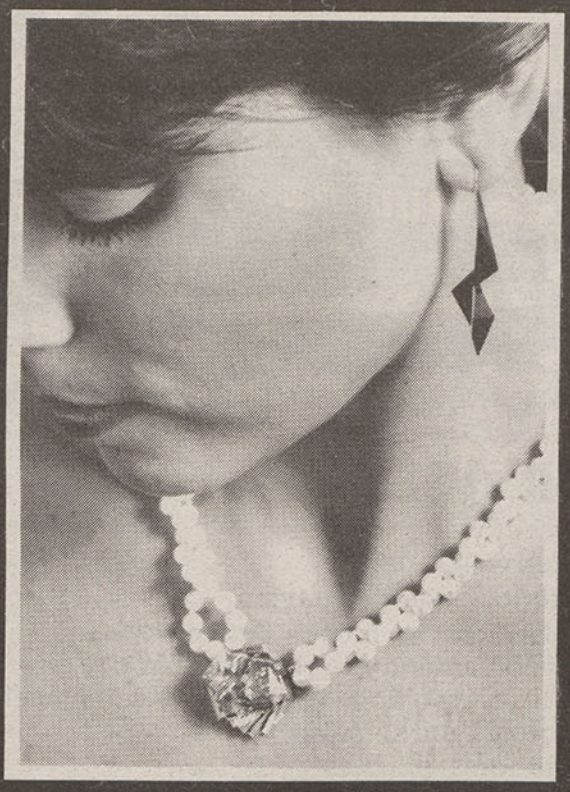

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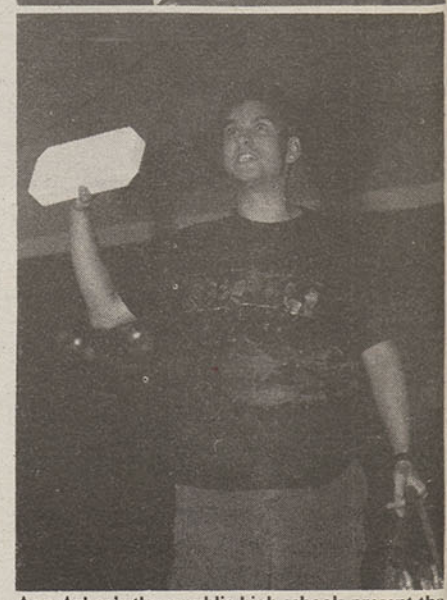
★ **Academy of Early Music: Michigan Union Arts Programs Concert of the Month.** The Academy is a loose association of free-lance musicians and small ensembles from Ann Arbor's perpetually fertile early-music scene, and several Academy members (to be announced) are on hand to perform Baroque harpsichord pieces and works for various small ensembles. *8 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

The Folger Consort and Western Wind: University Musical Society. A program of Elizabethan madrigals, virtuoso instrumental music, and a madrigal comedy by these two acclaimed ensembles. Famed for its a cappella singing of everything from Renaissance music to 50s doo-wop, Western Wind combines fine vocal technique with a dramatic approach. The Folger Consort has created one of the most successful early-music series in the country at the Folger Shakespeare Library, where it is the ensemble-in-residence. The Consort's performances are frequently broadcast on national TV and radio. *8 p.m., Rackham Auditorium. Tickets $8-$12 at the Burton Tower box office and at the door. 764-2538.*

The Dead Milkmen: Prism Productions. Detroit Tiger Jim Walewander's favorite rock 'n' roll band, which first gained attention with its 1985 hit single, "Bitchin' Camaro," specializes in scruff-and-tumble, tongue-in-cheek, neo-psychedelic garage band rock 'n' roll. This Philadelphia band returns to town riding the crest of a new hit LP, "Beelzebubba," which shot to number 7 on the CMJ college radio charts just two weeks after its release in January. The LP's first single, "Punk Rock Girl," is an MTV hit, and the band is working with Detroit's Was (Not Was) on a forthcoming dance mix of another song from the LP, "Smokin' Banana Peels." *10 p.m., Nectarine Ballroom, 510 E. Liberty. Tickets $10.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets; cover charge at the door to be announced. To charge by phone, call 763-TKTS or 1-423-6666.*

FILMS

MTF. "Koyaanisqatsi" (Godfrey Reggio, 1983). Also, March 9. Visionary nonnarrative film about the ecological imbalances that afflict non-Western societies. Philip Glass score. Mich., 8 p.m.



Ann Arbor's three public high schools present the plays they performed last month in the Michigan Interscholastic Forensic Drama Competition. The program includes Community High's production of "Little Shop of Horrors," with Phil Brough and Katherine Hinchey, and Huron High's production of "An Evening for Merlin Finch," starring Stefan Szumko. Fri., March 10.

7 TUESDAY

★ **Open House: The Early Learning Center.** All invited to learn about the programs of this half-day preschool for children ages 2½ to 5 years. *9:30-11 a.m., The Early Learning Center, 2309 Packard Rd. Free. 994-4245.*

★ **Coffee Break and Children's Story Hour: Ann Arbor Area Neighborhood Bible Studies.** Every Tuesday. All invited to join this weekly interfaith Bible discussion over coffee. No previous Bible study necessary. Story hour activities for children ages 3-5, and child care provided for children under 3. *10-11:30 a.m., Christian Reformed Church, 1717 Broadway. Free. Registration requested. 769-8008, 761-1975.*

★ **"Shuffle, Shift, and Swerve: Coping with Changing Times in Health Care": U-M Hospitals.** All invited to this lecture by social worker Camille Wade Maurice, an internationally recognized speaker and trainer who helps health care professionals to identify change and respond to it as a challenge to improve. Part of the U-M Hospitals' celebration of National Social Work Month. *10 a.m.-noon, University Hospital Ford Amphitheater. Free. 764-2220.*

"Self-Portraits: Expressions of the Inner Person": Ann Arbor Art Association. See 6 Monday. Today: Leonard Baskin presents a slide-illustrated lecture on various artists' self-portraits through the centuries, covering the artistic statements made by both their subjects and their techniques. *10 a.m., U-M Art and Architecture Bldg. lecture hall, 2000 Bonisteel Blvd., North Campus.*

★ **"The Hungarian Student Movement": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** Talk by U-M graduate student Joseph Szajer. *Noon, U-M International Center, 603 E. Madison. Free. 662-5529.*

★ **Mark Halliday: U-M English Department Visiting Writers Series.** Poetry reading by this University of Pennsylvania English professor, the founding editor of *The Providence Review.* Halliday's first book of poems, *Little Star,* selected for publication in the National Poetry Series in 1987, is known for its innovative blend of high and pop culture. *4 p.m., Rackham West Conference Room. Free. 764-6296.*

★ **"Unneutralizing Difference: Race, Gender, and Reading Strategies": King/Chavez/Parks Visiting Minority Professor Program/Rackham Graduate School.** Lecture by Temple University English professor and poet Rachel Blau DuPlessis, author of *Writing Beyond the Ending.* Part of a series of lectures on Zora Neale Hurston's *Their Eyes Were Watching God. 4 p.m., Rackham East Conference Room. Free. 764-6146*

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginners should call for information about occasional free workshops offered by veteran club members. *7-10 p.m., Community High School gymnasium, 401 N. Division at Lawrence. (Use rear entrance off parking lot.) Free. 994-0368.*

★ **Youth Art Month Show Opening: Ann Arbor Recreation Department.** Opening reception for area artists grades K-6 whose works are on display at the Ann Arbor Public Library (see Galleries). *7-8 p.m, Ann Arbor Public Library youth department, 343 S. Fifth Ave. (at William). Free. 994-2326.*

★ **"Meditations on Wisdom": Jewel Heart.** Every Tuesday. Part of a series of presentations by **Gelek Rinpoche,** a Tibetan lama currently living in Ann Arbor. Each program uses prayers, mantra recitations, a talk, and a question-and-answer period to introduce practical methods for developing wisdom through various forms of meditation, including Vipassana, Samatha, concentrated, and analytic. *7:30 p.m., Friends Meeting House, 1420 Hill St. Free, but donations are accepted. 994-3387.*

★ **Monthly Meeting: U-M Science Research Club.** U-M medical school microbiology and immunology research scientist Margaret Lomax discusses **"Cytochrome Oxidase and Human Disease,"** and U-M medical school pharmacology professor Charles Smith discusses **"Cocaine Addiction."** Prospective new members welcome. *7:30-10 p.m., Chrysler Center, 2121 Bonisteel Blvd., North Campus. Free. 763-0145.*

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or participate in the weekly rehearsals of

UNIVERSITY ACTIVITIES CENTER

MARCH EVENTS

IMPACT DANCE THEATER
March 9, 10, & 11
Lydia Mendelssohn Theater
8:00 p.m. $3.00 in advance $3.50 at door

COMEDY COMPANY
Spring Show
March 16, 17, & 18 8:00 p.m.
$3.50 in advance $4.00 at door

VIEW POINT LECTURE SERIES
Douglas Adams, author of "The Hitchhiker Trilogy"
His most famous book, Hitchhikers Guide to the Gallaxy
Michigan Union Ballroom
March 14
Tickets $5.00 8:00 p.m.

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March 23, 24, & 25 at 8:00 p.m.
And 26 at 2:00 p.m.
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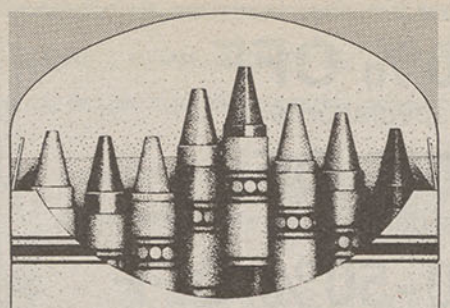

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-Maple syrup boil downs
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-Powerhouse tours
-Talks with gardeners at Fair Lane
-Lecture series, featuring:
Dr. Warren Wagner
on Butterflies and Plants

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- Intensive maintenance program for lifetime weight management

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- One year after reaching goal weight, over 90% gain all of weight lost
- Less than 10% of weight lost is kept off long term.

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- Average weight loss: 49.8 lbs.
- Over 50% lose 40 or more lbs.
- One year after reaching goal weight, less than 10% gain all of weight lost
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What: Home & Leisure
Living Show

Where: Ann Arbor
Track &
Tennis Bldg.

When: March
10, 11,
12

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this award-winning local barbershop harmony chorus. *7:30–10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free ($15 monthly dues for those who join). 994–4463.*

★ **"More About Parcival's Quest": Rudolf Steiner Institute.** Also, March 14 & 28. Lecture by U-M physics professor emeritus **Ernst Katz.** Part of a series of lectures on general topics considered from the viewpoint of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary. *8–10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662–6398.*

★ **"The National Outdoor Leadership School": Bivouac Adventure Travel Series.** Every Tuesday (different topics). First in a series of slide-illustrated talks. Tonight's speaker is Will Waterman, a member of the staff of NOLS, a Wyoming-based wilderness skills training school that offers courses for students ages 14 and older in forests and parklands throughout the country. Followed by discussion. *8 p.m., Bivouac Adventure Travel, 336 S. State. Free. 761–8777.*

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** Every Tuesday. All invited to watch videos of "Doctor Who," a syndicated British sci-fi TV show recently shown locally on Channel 56 in Detroit, along with "Blake's 7," "Yes, Minister," "The Prisoner," "The Avengers," and other British TV shows. Also, discussion of these shows. The club publishes a fanzine, *The Console Room,* and hosts special events one or two Saturdays each semester. *8 p.m., Dennison Bldg., room 296, 501 E. University. Doors open at 7:30 p.m. Free. 764–2901, 662–3508.*

Marc Taras: Ann Arbor Poetry Slam #7. Best known as a WCBN DJ, Taras writes introspective, strongly emotional poems that range in theme from celebrations of jazz artists to understated personal commentaries on life and love. At the end of his reading, Taras is joined by fellow WCBN DJ Arwulf Arwulf for a performance of the duo's spectacular call-and-response poems, first unveiled (to great audience delight) at the Performance Network Raise the Roof show in December and the WCBN Benefit Bash last month. (For more about Arwulf, see Ann Arborites, page 29.)

Taras's reading is preceded by open-mike readings, which usually draw an engaging variety of accomplished poets and entertaining monologuists in verse. The opening events also include a poetry slam, in which poets compete for a $10 prize and the heady adrenaline rush that accompanies victory. (The first series of slams concluded last month, with Wolf Knight winning the poetry championship of the Heidelberg by beating Michael Myers in a grueling best-of-seven match that was extended to nine rounds by two ties.) *8–11 p.m., upstairs at the Old Heidelberg Restaurant, 215 N. Main. $2. For information, call Vince Kueter at 1-677-1910 or 764-0410.*

The Bobs: The Ark. This self-styled "nu wave" a cappella vocal quartet works in the same tradition as Uncle Bonsai and Ann Arbor's own Chenille Sisters. Their music mixes a doo-wop base with elements of jazz, funk, classical, and assorted exotica, along with various abstract sound effects. A big hit at the Michigan Theater last fall in a joint appearance with the avant-garde dance company Iso. *8 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

The Paul Taylor Dance Company: University Musical Society. Also, March 8 (different program). One of the world's outstanding modern dance companies, this 33-year-old troupe has performed in over 300 U.S. cities and 53 different countries. Company director Paul Taylor's dazzling choreography is witty, visionary, and physically demanding, and his company dances it to perfection. Taylor has choreographed over 90 dances, and his works are featured in the repertoires of the Royal Danish Ballet, American Ballet Theater, the Joffrey Ballet, the San Francisco Ballet, the Paris Opera Ballet, and London Contemporary Dance Theater. Program to be announced. *8 p.m., Power Center. Tickets $14–$20 in advance at Burton Tower box office and at the door. 764–2538.*

Tuesday Night Ballroom Dancers. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. All ages welcome. Refreshments. Preceded at 7:15 p.m. by a dance class. *8:30–11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. $3.50. 971–4480.*

Open Mike: MainStreet Comedy Showcase. Every Tuesday. Usually includes performances by guest professional comedians from Detroit and by aspiring local comedians. All local comedians invited to perform. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $3 (students, $1.50). 996–9080.*

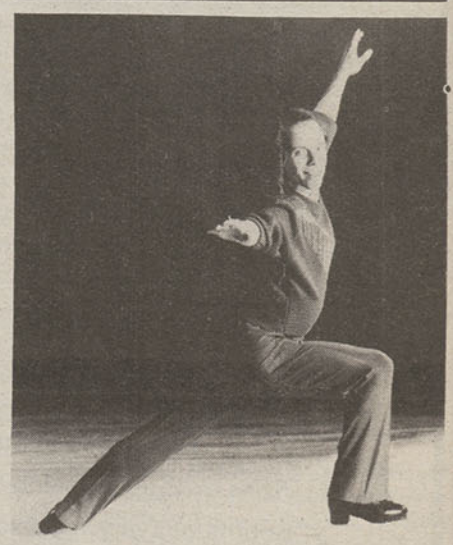
★ **Speed Workout: Ann Arbor Track Club.** Every Tuesday. Athletes of all ages and abilities welcome. Now in their 16th year, the Track Club's workouts are a popular means for runners to train and be timed at various distances. *9 p.m., U-M Track & Tennis Bldg., S. State at Hoover. Free. 663–9740.*

FILMS

Ann Arbor Public Library. "Silver Streak" (Arthur Hiller, 1976). Richard Pryor, Gene Wilder, Jill Clayburgh. All invited, but geared toward junior and senior high school students. FREE. AAPL, 7 p.m. **"Metropolis"** (Fritz Lang, 1926). Brigitte Helm. Silent futuristic fantasy with organ accompaniment. Mich., 7 p.m. **"Koyaanisqatsi"** (Godfrey Reggio, 1983). Visionary nonnarrative film about the ecological imbalances that afflict non-Western societies. Philip Glass score. Mich., 9 p.m.

8 WEDNESDAY

★ **Edgar Heap of Birds: U-M School of Art.** This Native American painter, also a University of Oklahoma art professor, discusses his work (which is strongly influenced by his culture) in a slide-illustrated lecture. Heap of Birds is a U-M King/Chavez/Parks visiting professor and artist in residence. *11:30 a.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764–0397.*



Scott Hamilton (above), Debi Thomas, Brian Orser, and Tracy Wilson are among the world-class skaters performing in "Stars on Ice," at Yost Ice Arena, Fri., March 10.

★ **"Magnitogorsk: Glasnost and Perestroika Behind the Urals": U-M Center for Russian & East European Studies.** Lecture by U-M metallurgical engineering professor Robert Pehlke, who visited the Soviet Union last summer to participate in a seminar on modern steelmaking processes at Magnitogorsk, the site of the world's largest steel plant, as well as one of the most outdated. It is a major health hazard to the city it dominates. Bring a bag lunch. *Noon, Lane Hall Commons, 204 S. State. Free. 764–0351.*

★ **"Almond Biscuit Roulade with Raspberry Cream": Kitchen Port.** Cooking demonstration by Kitchen Port's Julie Lewis. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Lenten Church Music: American Center of Church Music/First Congregational Church.** Today: Performance by Memorial Christian church organist Iris Murtaugh and First Unitarian Church music director Sarah Albright. *12:15–12:45 p.m., First Congregational Church, 608 E. William (at State). Free. 662–8612.*

★ **"Moms in Science: Combining Personal and Professional Lives": U-M Center for the Continuing Education of Women.** Panel discussion (panelists to be announced) by women who are successfully combining their professional and family lives. All invited. *4–6 p.m., Rackham West Conference Room. Free. 763–7080.*

★ **"Language Translation Reality: Hypotheses and Cases": U-M Institute for the Humanities.** Lecture by Boston University French professor **Roger Shattuck,** best known for his translations of Proust and Apollinaire. He is currently working on a translation of the Koran, a work many regard as untrans-

latable. Also, Shattuck presents a staged reading of his translation of Apollinaire's "Lettre-Ocean" tomorrow (see listing). *4 p.m., U-M Alumni Center, 200 Fletcher. Free. 936-3518.*

★**"Organic Gardening with a Focus on Preventing Plant Diseases, Transplanting Seedlings, Raised Bed Gardening, and Soil Amendments": Project Grow.** Workshop presented by Project Grow board member Barb Dyko. *7 p.m., Leslie Science Center main house, 1831 Traver Rd. Free. 986-3169.*

★**Monthly Meeting: Citizens' Association for Area Planning.** Discussion of the proposed mandatory recycling ordinance and other solid waste issues. Also, reports on the progress of the city council-appointed task forces on a downtown events facility, the library lot, and the Kline's lot parking structure. All invited. *7:30 p.m., Community High School, room 207, 401 N. Division at Kingsley. (Use rear door off the N. Fifth Ave/Detroit St. parking lot.) Free. 662-3833.*

★**"If Architecture Were for People": U-M College of Architecture & Urban Planning.** Lecture by City University of New York architecture school dean J. Max Bond. *8 p.m., Rackham Amphitheater (4th floor). Free. 764-1300.*

"Forgiving Yourself." Videotape showing of the metaphysical teachings of **Lazaris,** a non-physical entity channeled through Jach Pursell, a U-M grad who is a director of the Florida-based Concept Synergy. *8 p.m., Friends Meeting House, 1420 Hill St. $4 at the door. 995-8758.*

★**"Communism: Terminal Crisis": U-M Copernicus Lecture.** Lecture by Columbia University government professor **Zbigniew Brzezinski,** best known as President Carter's national security advisor. He is currently a member of the President's Foreign Intelligence Advisory Board and on the board of directors of the National Endowment for Democracy. Reception follows. *8 p.m., Rackham Auditorium. Free. 747-2237.*

★**Faculty Recital: U-M School of Music.** Performance by piano professor Robert Hatten with soprano soloist Leslie Delk, a School of Music voice student. Program: Chopin preludes, Brahms lieder and intermezzi, and Ann Gebuhr's Triptych. *8 p.m., U-M School of Music Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763-4726.*

★**Baroque Winds Forum: U-M School of Music.** Performance by School of Music faculty including recorder player Beth Gilford and pianist Lowell Greer. Program details to be announced. *8 p.m., U-M School of Music, Blanche Anderson Moore Hall, Baits Dr. (off Broadway), North Campus. Free. 763-4726.*

The Paul Taylor Dance Company: University Musical Society. See 7 Tuesday, 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

The Diamondbacks: The Blind Pig. Formerly known as the Sidewinders, this Boston-based quartet of blues veterans plays traditional blues, early rock 'n' roll, and original blues-based tunes. The band's members—guitarist/vocalist Charlie Baum, harmonica player Dave Clarke, bassist Del Roberts, and drummer Mark Butterfield—all earned their stripes playing in the touring bands of various blues greats, from A. C. Reed and Guitar Junior to Chuck Berry and Bo Diddley. *9:30 p.m., The Blind Pig, 208 S. First. $5 at the door only. 996-8555.*

FILMS

MTF. "Princess Tam Tam" (Edmond Greville, 1935). Also, March 9. A French novelist goes to North Africa and becomes entranced by a native beauty, portrayed by the great black American actress, singer, and dancer Josephine Baker, the darling of Parisian cabaret society in the 1920s. French, subtitles. Mich., 7:15 p.m. **"Zou Zou"** (Marc Allegret, 1934). Also, March 9. Josephine Baker. A poor laundress becomes the toast of Paris. French, subtitles. Mich., 9 p.m.

9 THURSDAY

★**Antique Show: Arborland Consumer Mall.** Also, March 10-12. 25 Southeastern Michigan antique dealers display their wares, including furniture, jewelry, and Depression glass. *10 a.m.-9 p.m., Arborland Consumer Mall. Free. 971-1825.*

★**"How Can Indigenous Peoples, National Governments, and Aid Agencies Work Together?": U-M School of Natural Resources/Rainforest Action Movement.** Lecture by Harvard University anthropology professor Ted MacDonald. *Noon, Dana Bldg., 430 E. University. Free. 747-4333.*

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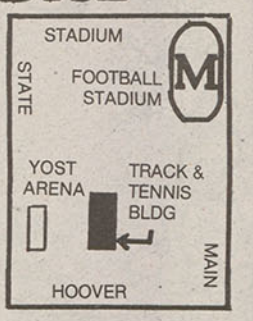

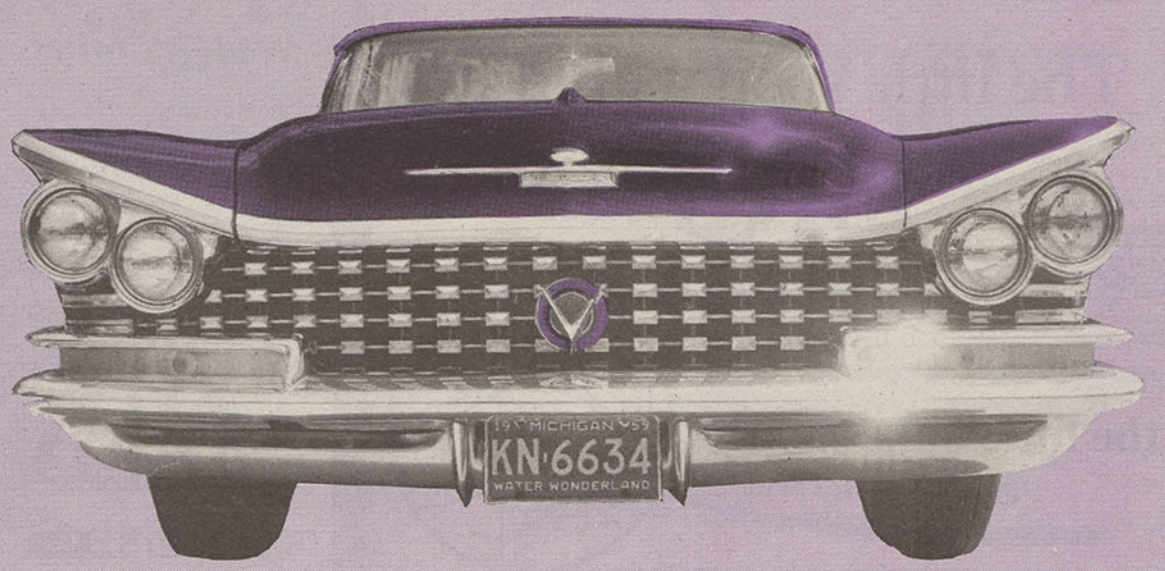

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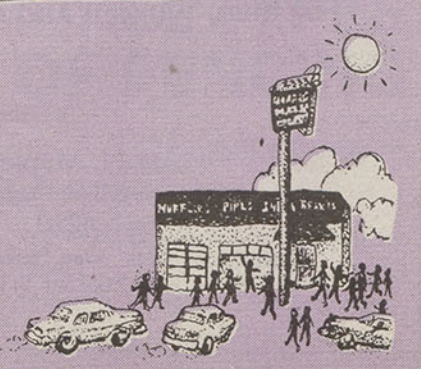

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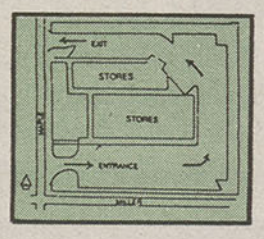

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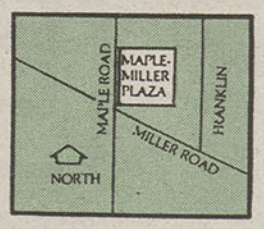

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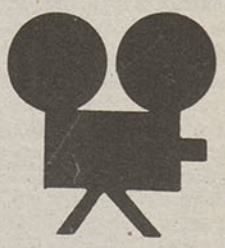

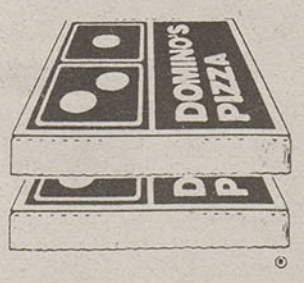

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To all our valued customers we wish you a wonderful Easter.

The Twice Festival IV continues the innovative artistic legacy of Ann Arbor's "Once Festivals" of the 1960s that celebrated contemporary composers. This year's festival features the music of Greek composer Iannis Xenakis, American composer George Crumb, numerous Michigan composers, and a performance by the acclaimed Arditti String Quartet (above). Fri.–Sun., March 10–12.

★**Music at Mid-Day: Michigan Union Arts Programs.** Local classical pianist Ted Wyman, also a member of the rock 'n' roll group Borax, performs J. S. Bach's Goldberg Variations. *12:15 p.m., Michigan Union Pendleton Room. Free. 764–6498.*

★**Thursday Lunch Bunch: Jewish Community Center.** See 2 Thursday. Today: Haschachar director Steven Lowenstein presents a slide-illustrated talk on life in contemporary Israel. 1:15 p.m.

★**"Getting Organized and Documented for Your Trip to Europe": U-M International Center European Travel Series.** First in a series of four weekly brown-bag programs designed for first-time travelers to Europe. Today's topics: passports, visas, air fares, youth hostels, student discounts, etc. Other programs in the series include **"Custom-Tailoring Your European Trip"** (March 16), **"The Nitty Gritty of Travel in Europe"** (March 23), and **"Surviving and Thriving in Europe"** (March 30). All invited. *3–4 p.m., U-M International Center, 603 E. Madison. Free. 764–9310.*

★**"Visual Poetry, Translation, Performance: Apollinaire's Great Wheel or Apollinaire's Trip to Mexico": U-M Institute for the Humanities.** Boston University French professor **Roger Shattuck** (see 8 Wednesday listing) presents a staged reading of his translation of Apollinaire's "Lettre-Ocean." *5 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Free. 936–3518.*

★**"Sculpture in Paper": Kerrytown Concert House.** Reception for Icelandic artist Agusta Gunnnarsdottir, whose works are on display at KCH through March (see Galleries). *5–7 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Free. 769–2999.*

★**Open House: St. Francis of Assisi Elementary and Middle School.** All prospective and returning students and their parents are invited to meet the faculty, discuss curriculum (including a new kindergarten program), and examine textbooks. Also, displays of student work, a forensics demonstration, a performance by the 5th- and 6th-grade chorus, and a jump-rope routine by the St. Francis Heartbeats. *7–9:30 p.m., St. Francis of Assisi School, 2270 E. Stadium. Free. 665–8082.*

★**"Black Women in Transition: Negotiating the Dissertation Process, Phase II": U-M Center for the Continuing Education of Women.** U-M faculty members, Ph.D. candidates, and recent graduates (speakers to be announced) discuss the general dissertation process—from candidacy to degree completion. All invited. *7:30–9 p.m., Rackham East Conference Room. Free. 763–7080.*

★**Guild House Women & Spirituality Series.** Speaker to be announced. *7:30 p.m., Guild House, 802 Monroe. Free. 662–5189.*

U-M Women's Basketball vs. Iowa. *7:30 p.m., Crisler Arena. $2 (students, $1). 764–0247.*

★**"Panama: The Struggle Continues": Coalition for Democracy in Latin America.** Lecture by Miguel Antonio Bernal, exiled editor of *Alternativa,* the last opposition paper still distributed in Panama. *8 p.m., Modern Languages Bldg. Auditorium 4. Free. 996–0953.*

Impact Dance Company: U-M Activities Center. Also, March 10 & 11. Performance by this U-M student ensemble. Program to be announced. *8 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Tickets $3 in advance at the Michigan Union Ticket Office; $3.50 at the door. 763–1107.*

Claudia Schmidt: The Ark. Also, March 10. One of Ann Arbor audiences' favorite acoustic performers, Schmidt sings in a strikingly clear, warmly ingratiating voice. Her repertoire includes intimately personal original compositions and a mixed bag of traditional and contemporary songs. She accompanies herself on 12-string guitar, dulcimer, pianolin (a small, triangular stringed instrument that produces an ethereal, ghostly sound), and other folk instruments. *8 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. Also, March 11 & 12, 16, 18 & 19, 23, and 25 & 26. Yolanda Fleischer directs Barbara Lebow's award-winning play about a young Holocaust survivor's reunion with her family and husband. *Time* magazine recently named the play one of the year's four best. It's still enjoying a long run at New York's Westside Arts Theatre. Cast includes Carol Lempter, Henrietta Hermenlin, Robert Grossman, Stan Kahill, Ann Shanihan, and Nicole Hakim. *8 p.m., Hillel, 1429 Hill St. $15 (students & seniors, $10). 761–7410.*

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- ✓ Demonstrations of the new insulin "jet injectors"
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ANN ARBOR POW WOW

The Native American Student Association and Minority Student Services are co-sponsoring the 17th Annual Ann Arbor Pow Wow, March 18 & 19. This event has consistently hosted one of the largest celebrations of Native American dancers and singers sponsored by a state university in the Great Lakes region. Many Indian artisans and craftsmen from as far away as New York, Florida, Oklahoma, Arizona, South Dakota and Canada will be displaying and selling authentic Native American made merchandise. Come join us and share the experience.

SCHEDULE OF EVENTS

ANN ARBOR POW WOW: Contest all categories. Last year's prize money and honorariums over $9,000. Special categories: Men and Women Traditional 45 yrs. and over, Grass Dance and Jingle Dress.
DATE: Sat., March 18, 1–4:30 p.m. and 6:30–10 p.m.
Sun., March 19, 1–6 p.m.
PLACE: U-M Coliseum, corner of Fifth Ave. and Hill St.
ADMISSION: Adults $6/day. Seniors and children $3/day. Weekend pass $10. Family rates $15/day, groups and students 50% off.

CONCERT: Joanne Shenandoah
DATE: Fri., March 17, 8 p.m.
PLACE: The Ark, 637½ S. Main St.
ADMISSION: $9.50
CONTACT: David Siglin, 761–1451

AMERICAN INDIAN LAW DAY: SPEAKER: John Echohawk, Executive Director of the Native American Rights Fund and named in the ranking of America's 100 most powerful attorneys.
DATE: Fri., March 17, 1–4 p.m.
PLACE: U-M Law Quad, Hutchins Hall
RECEPTION: Kuenzel Room, Michigan Union, 4–6 p.m.
FREE ADMISSION

CONTACT: MICHAEL DASHNER, Student Services Associate
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Ann Arbor, Michigan 48109-1349
(313) 763-9044

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by

Marguerite Shearer, M.D.

former columnist, Detroit Free Press

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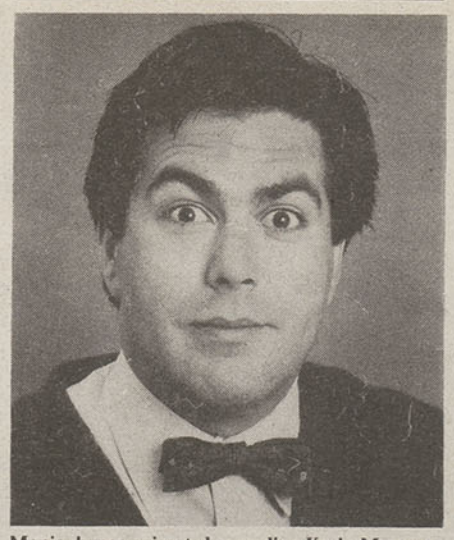


Manic, hyper-animated comedian Kevin Meaney sings, dances, and tells his bizarre stories regularly on the Johnny Carson and David Letterman shows. He appears at MainStreet Comedy Showcase, Fri. & Sat., March 10 & 11.

"Wowie Kazowie!": Plexus Productions. See 2 Thursday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

FILMS

MTF. "Zou Zou" (Marc Allegret, 1934). Also, March 9. Josephine Baker, the great black American actress, singer, and dancer who was the darling of Parisian cabaret society in the 1920s, portrays a poor laundress who becomes the toast of Paris. French, subtitles. Mich., 7:15 p.m. **"Princess Tam Tam"** (Edmond Greville, 1935). Josephine Baker. A French novelist goes to North Africa and becomes entranced by a native beauty. French, subtitles. Mich., 9 p.m.

10 FRIDAY

"From Creation to the Messiah": Ann Arbor Area Neighborhood Bible Study. Workshop presented by two NBS founders from Dobbs Ferry, New York, Catherine Schell and Marilyn Kunz. *9–11:45 a.m., First Presbyterian Church, 1432 Washtenaw at Hill. $6. Babysitting available ($2). 663–2669, 761–4290.*

★ **Antique Show: Arborland Consumer Mall.** See 9 Thursday. 10 a.m.–9 p.m.

★ **"The Philippines": Guild House Noon Forum.** Talk by U-M Ecumenical Campus Center associate director Shirley Lewis, recently returned from a stay in the Philippines. Bring a bag lunch; soup and sandwich ($1) available. *Noon, Guild House, 802 Monroe. Free. 662–5189.*

★ **"Environmental Education in Inner City Schools: A Community Problem-Solving Approach": U-M International Center Fulbright Lecture Series.** Lecture by U-M environmental education graduate student Arjen Wals, a Fulbright scholar from the Netherlands. Bring a bag lunch. *Noon, U-M International Center, 603 E. Madison. Free. 764–9310.*

Monthly Meeting: Ikebana. Japanese flower arranging demonstration by Ann Arborite Shu Yang, a director of the American Sogetsu School of Ikebana. Tea follows. *1 p.m., Matthaei Botanical Gardens Auditorium, 1800 N. Dixboro Rd. $2.50. 973–7597.*

★ **"Art Music of Black Americans": Ann Arbor Symphony Orchestra Black American Composers Lecture Series.** Also, March 17 (different topic/speaker). Lecture by U-M music school voice professor and associate dean Willis Patterson. First in a series of lectures devoted to black American composers and culminating in the AASO's April 23 performance of Hale Smith's Meditations in Passage. *2 p.m., Catherine McAuley Health Center Lecture Auditorium, 5333 McAuley Dr. (off Huron River Dr.). Free. 994–4801.*

1989 Ann Arbor Home & Leisure Living Show. Also, March 11 & 12. Exhibits by approximately 100 area businesses, including kitchen and interior design, solar heating, insulation, security alarm systems, custom furniture and carpeting, paint and wallpaper, home construction, landscaping, swimming pools, and more. *3–9 p.m., U-M Track & Tennis Bldg., S. State at Hoover (behind Yost Arena). $2 (seniors & children 12 and under, $1). Complimentary tickets available from exhibitors. 662–1552.*

★ **"The Economic Crisis and Labor's Response: Prospects for the Nineties": Against the Current.** A forum on progressive economic issues sponsored by the Detroit-based *Against the Current* magazine. The program begins with series of short talks by UCLA history professor and *Against the Current* editor Robert Brenner, U-M sociology professor Howard Kimeldorf (author of *Reds and Rackets*), *Labor Notes* staffer Jane Slaughter (co-author of *Choosing Sides: Unions and the Team Concept*), and U-M economics professor Tom Weisskopf, co-author of *Beyond the Wasteland*. The talks are followed by discussion. *4 p.m., Michigan League Henderson Room (3rd floor). Free. 665–2709.*

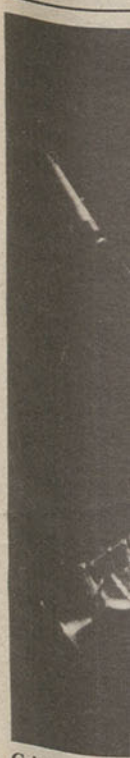
★ **1989 Community Assembly: Ann Arbor Area 2000.** A chance to learn what various Ann Arbor Area 2000 task forces have accomplished over the past two years and what lies ahead. The main event is a panel discussion on the directions in which various community leaders would like to see Ann Arbor Area 2000 proceed. Panelists include Ann Arbor city administrator Del Borgsdorf, Ann Arbor Public Schools superintendent Dick Benjamin, Washtenaw County Board of Commissioners chairman Martin Straub, Ann Arbor Township supervisor Libby Langford, U-M School of Engineering acting dean Daniel Atkins, Washtenaw Development Council executive director Gretchen Waters, and Peter Yelorda, director of the Michigan Department of Labor Bureau of Community Services. Moderated by Ann Arbor Area Chamber of Commerce president Rod Benson. Also, displays by various Ann Arbor Area 2000 task forces. *5–7 p.m., Sheraton University Inn, 3200 Boardwalk (off Eisenhower at S. State). Free. 973–2000.*

2nd Annual Showcase Theater: Community High School Fine Arts Repertory Company/Pioneer High School Theater Guild/Huron High School Players. Ann Arbor's three public high schools present the plays they performed last month for the Michigan Interscholastic Forensic Drama Competition. If you haven't seen any of these companies before, you might be surprised to discover the superior quality of local high school drama. This promises to be an enjoyable evening of theater. And for senior citizens, it's free to boot.

Betsy King directs Community High students in **"Little Shop of Horrors,"** Howard Ashman and Alan Mencken's hit pop-rock musical adaptation of a 1960 Roger Corman B-movie horror comedy in which a nerdy plant shop clerk develops a plant that lives on human blood. Phil Walker directs Pioneer High students in Val Cheatham's musical operetta **"The Trial of the Big Bad Wolf."** Characters from a variety of fairytales bring the wolf to trial on charges of assault and destruction of property. Jim Moran directs Huron High students in **"An Evening for Merlin Finch,"** Charles Dizenzo's absurdist, surreal comedy about an eccentric suburban family. Each play is 45 minutes long. *7 p.m., Pioneer High School Auditorium, 601 W. Stadium at S. Main. Tickets $5 (senior citizens, free) in advance and at the door. 994–2097.*

Local mime Michael Lee stars in his original version of the Passion story, using mime, dance, drama, and clowning, Sun., March 12.

★ **Metaphysical Rap Session: School of Metaphysics.** Open discussion on a variety of metaphysical



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Impact Dan
See 9 Thurs

Celebrated soprano saxophonist Steve Lacy's vibrant style is a distillation of Dixieland, swing, bop, modern jazz, and classical. Lacy makes his first Michigan appearance at The Ark, Sat., March 11.

subjects to be determined by participants. All invited. *7:30 p.m., School of Metaphysics, 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. Free; donations appreciated. 482–9600.*

"Personal Growth, Healing, Humor, and Transformation": Contributions to Wisdom Newsletter/Crazy Wisdom Bookstore Lecture Series. Also, March 24. First in a series of lectures on topics such as holistic health, astrology, and herbalists. Tonight's speaker and topic to be announced. Bring a cushion to sit on—chairs are limited. Tea and grain coffee are served. *7:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. $3. 662–4902.*

"Stars on Ice": U-M Office of Major Events. This show, touring 30 cities, stars Olympic medalists Scott Hamilton, Debi Thomas, Brian Orser, Tracy Wilson, and other world-class skaters in a program of elegant solo and ensemble numbers. A portion of the proceeds benefits Big Brothers and Big Sisters of America. *7:30 p.m., Yost Ice Arena, 116 S. State. Tickets $12.50–$25 in advance at the Michigan Union Ticket office, Hudson's, and all other Ticketmaster outlets, and at the door. To charge by phone, call 763–TKTS.*

Bi-Weekly Meeting: Expressions. Also, March 24. This week's topics: "Has Self-Realization Brought Me Happiness?," "DSWMFBGJ Seeks DSWMFBGI: Personal Ads," and "Conservation of Our Planet." Also, charades. Expressions is an 11-year-old independent group that provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25–70. *8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. $3 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). 996–0141.*

★ **International Folk Dancing: U-M Folk Dance Club.** Also, March 24 (different location). Instruction in Balkan and Middle Eastern line and circle dances (8–9 p.m.), followed by open request dancing. Beginners welcome; no partner necessary. *8–11 p.m., Michigan Union Anderson Room. Free. 663–3885.*

Spinning Stars Square Dance Club. Also, March 24. With caller Dave Walker. All experienced dancers invited. *8–10:30 p.m., Forsythe Intermediate School, 1655 Newport Rd. $5 per couple. 663–9529.*

★ **22nd Annual Women's Weekend: U-M Campus Coalition for Women.** Also, March 11 & 12. This year's celebration focuses on **"Women in Art."** Speakers and program details to be announced. *8 p.m., East Quad, 701 E. University. Free. 764–0618.*

Impact Dance Company: U-M Activities Center. See 9 Thursday. 8 p.m.

★ **Concert Band: U-M School of Music.** U-M music professor William Wiedrich conducts this popular student ensemble. Program: Jenkins's American Overture for Band, Gould's Ballad for Band, Benson's Symphony No. 2 ("Lost Songs"), Ginastera's Danza Final. *8 p.m., Hill Auditorium. Free. 763–4726.*

The Lafayette String Quartet: U-M Museum of Art Chamber Concert Series. This Michigan-based string quartet performs quartets by Haydn and Bartok. Also, the Michigan premiere of David Baker's "Through this Vale of Tears," performed by tenor **Greg Broughton,** a U-M music school graduate currently teaching voice at the University of Georgia, and pianist **Kimcherie Lloyd**, conductor of the Tecumseh Pops Chorus and Orchestra. Lloyd also conducted the Ann Arbor Chamber Orchestra's Kellogg Concerts last year. In conjunction with this performance, artworks related thematically to the music are on display in the museum. *8 p.m., U-M Museum of Art, 525 S. State at S. University. Tickets $10 in advance at the Michigan Theater box office and Hudson's, and at the door. 668–8397.*

Twice Festival IV: Sinewave Studios. Also, March 11 & 12. This high-quality local organization continues its efforts to renew the innovative artistic legacy of Ann Arbor's legendary "Once Festivals" of the 60s with three nights of works by an impressive array of contemporary composers. Highlights of tonight's concert include Pulitzer Prize-winning American composer **George Crumb's** Music for a Summer Evening and two works by Greek composer **Iannis Xenakis**. Richard Rosenberg conducts the **U-M Contemporary Directions Ensemble** in the American premiere of Xenakis's Waarg, and Carl Daehler conducts the **Ann Arbor Chamber Orchestra** in the Michigan premiere of his Jalons. Xenakis's music is characterized by imposing masses of sound and dense rhythmic activity. He uses highly original mathematical methods—such as distributing interval sizes according to probabilities and Brownian movement—to provide a framework for the musical fabric.

A U-M music school graduate recognized as one of the country's leading composers, George Crumb is one of the few contemporary composers whose work enjoys any wide popularity. His emotionally powerful music has an immediate ravishing appeal to the ear. He is also known for using conventional materials in new ways, like retuning pianos or plucking their strings to find new sounds. The program also includes works by Michigan composers: George Balch Wilson's Cornices, Architraves, and Friezes; a work for solo piano by Laurel Firant; Gerald Brennan's Sappho's Harp; and Joe Laibman's From the Table of the Unknown. Crumb and Xenakis are on hand for the performance. *8 p.m., First Congregational Church, 608 E. William at S. State. $10 (students and seniors, $5). 971–2110.*

The Replacements: Prism Productions. This Minneapolis-based quartet may not be the world's greatest rock 'n' roll band, but there are enough people in Ann Arbor—kids, post-kids, and certified adults—who think they are that you may have

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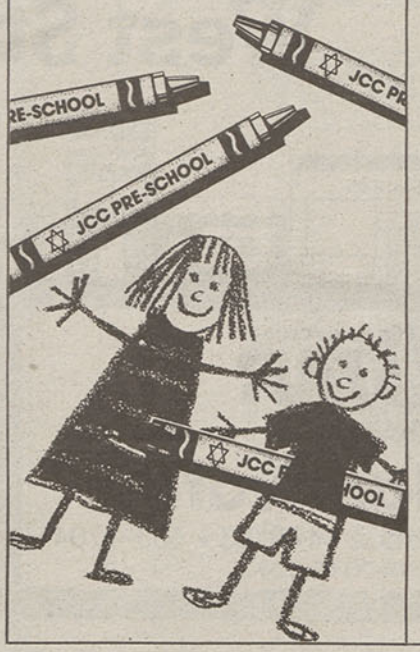

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The Donahue Dancing Family graced Michigan stages during the glory days of vaudeville, 1928–1937. Three generations of the family return to Ann Arbor for the U-M Stearns Collection fund-raiser, "Vaudeville Revisited." The evening also includes performances by jugglers, magicians, and Ann Arbor's world-class bones player, Percy Danforth. Sun., March 12.

trouble getting tickets for this show if you don't act fast. A huge local favorite since they first hit (and nearly fell off) the stage at Joe's Star Lounge several years ago, the Replacements are driven by an astonishingly pure faith in the satisfactions rock 'n' roll offers. Like the Rolling Stones in their heyday (to whom they are often compared), the Replacements raid every available rock and pop idiom to create original songs that are an intoxicating blend of barbaric humor, punk fury, and brashly delicate street poetry, and they drive it all home with tumultuously go-for-broke playing behind songwriter Paul Westerberg's sweet and surly vocals. Their superb new LP, "Don't Tell a Soul," surprises with a newfound restraint—in both volume and speed—that heightens the music's aura of explosive menace. *8 p.m., Michigan Theater. Tickets $16.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets, and at the door. To charge by phone, call 763-TKTS or 1-423-6666.*

Pregones: U-M Institute for the Humanities/U-M Office of Minority Student Services/U-M College of Literature, Science, and the Arts. Also, March 11 (different program). Midwest premiere of this Puerto Rican theater troupe from the Bronx. Tonight they perform the world premiere of **"Alejandrina,"** an original drama based on the life of Alejandrina Torres, a Puerto Rican nationalist who has spent the past 35 years in a federal prison. *8 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets $5 (students, $3) in advance at the Michigan League Box Office and at the door. 764-0450.*

Claudia Schmidt: The Ark. See 9 Thursday. 8 p.m.

"Wowie Kazowie!": Plexus Productions. See 2 Thursday. 8 p.m.

Kevin Meaney: MainStreet Comedy Showcase. Also, March 11. A regular guest on both the Johnny Carson and David Letterman shows who appears this month in his own HBO special, Meany is a manic, hyper-animated performer. He sings, dances, tells bizarre stories, and frequently finds himself in the midst of frenetic, accusatory conversations with his mother's voice. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 cover charge. 996-9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

Son Seals: Rick's American Cafe. Also, March 11. As a singer, Son Seals is a gruffly commanding blues howler, but most of the attention he gets is for what he does with the electric guitar. The jazz press has acclaimed the imagination and economy of his solos, while rock journalists praise the energy he consistently inspires in his audiences. An intense, fiery performer and a prolific composer of original blues material, Seals is widely regarded as one of the most gifted bluesmen around. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996-8555.*

Mighty Joe Young: Aubree's Second Floor. This veteran Louisiana-born bluesman got his start playing lead guitar with Howling Wolf in the 50s. After holding similar positions with Jimmy Rogers, Billy Boy Arnold, and Otis Ruch, Young formed his own band in 1963, scoring a hit with "Why Baby?" He performs a highly danceable form of blues, incorporating R&B and urban funk rhythmic strains into the grinding Chicago blues idiom. *9:30 p.m., Aubree's Second Floor, 39-41 E. Cross St., Depot Town, Ypsilanti. $6 at the door only. 483-1870.*

FILMS

AAFC. "A World Apart" (Chris Menges, 1988). Barbara Hershey. MLB 4; 7 & 9 p.m. **CG. "Orpheus"** (Jean Cocteau, 1949). Compelling modernization of the Greek myth. See Pick of the Flicks. French, subtitles. MLB 3; 7 & 10:25 p.m. **"Les Jeux Sont Faits"** (Jean Delannoy, 1949). A recently deceased man and woman fall in love in the afterworld and are offered new life together if they can find each other on Earth within 24 hours. French, subtitles. MLB 3; 8:40 p.m. **Guild House. "Salvador"** (Oliver Stone, 1986). James Woods, James Belushi, John Savage. FREE. Guild House (802 Monroe), 8 p.m. **U-M Armenian Film Festival. "Next of Kin"** (Atom Egoyan, 1985). A Canadian-Armenian boy claims to be the son of an Armenian family. FREE. AH-A, 7 p.m.

11 SATURDAY

"The Age of Cleopatra: Art and Culture in Ptolemaic Egypt": Kelsey Museum Associates. See 4 Saturday. Today: Egyptologist Roger McCleary, a Kelsey Museum visiting curator, presents a slide-illustrated lecture on **"Animal Cults, Ruler Cult: Popular and Official Religion in Ptolemaic Egypt,"** an examination of religion among the common folk. *10-11:30 a.m., 180 Tappan Hall, 519 S. State.*

★ **Council of All Beings: John Hartman/Shanna Rhoades.** All invited to take part in this exercise to get in touch with the Earth. Participants choose an earth object/ecosystem and attempt to identify with it completely. Then they hold a "council" meeting with others to express their distress with their human behavior. The exercise is based on those in *Thinking Like A Mountain*, written by John Seed, Joanne Macy, Pat Fleming, and Arnie Naess. Workshop leaders are U-M students Judy Kingsberry, April Cannon, Shanna Rhoades, and John Hartman, all of whom got credit for doing this last semester. *10 a.m.-4 p.m., Alice Lloyd Hall, 100 S. Observatory. Free. 764-1170.*

★ **22nd Annual Women's Weekend: U-M Campus Coalition for Women.** See 10 Friday. Program details and times to be annnounced.

★ **Antique Show: Arborland Consumer Mall.** See 9 Thursday. 10 a.m.-9 p.m.

1989 Ann Arbor Home & Leisure Living Show. See 10 Friday. 10 a.m.-9 p.m.

"Star Talk"/"First Light": U-M Exhibit Museum Planetarium. See 4 Saturday. 10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("First Light").

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★ **Chinese Cookery: Kitchen Port.** Cooking demonstration by Ann Arborite Christine Liu, author of three Chinese cookbooks. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Annual Diabetes Education Day: Washtenaw Area Diabetes Educators/American Diabetes Association/Catherine McAuley Health Center.** Lectures, displays, retinal eye exams, and computerized dietary analyses for both type I and type II diabetics. St. Joseph's endocrinologist Jeffrey Sanfield discusses **"Update on Type II Diabetes: Emphasis on Cholesterol,"** and registered dieticians Sue Bosserd and Debbie Olson talk about **"Planning Meals to Fit Your Lifestyle."** *1–4 p.m., Education Center, St. Joseph Mercy Hospital, 5301 E. Huron River Dr. Free. 572–2431.*

★ **Easter Bunny Arrival: Arborland Consumer Mall.** Kids can visit and have their photos taken with Mr. Rabbit from now until March 25. Also (today only), a magic show by a performer to be announced. *1 p.m., Arborland Consumer Mall. Free. 971–1825.*

★ **Spring Fashion Show: Briarwood Mall.** This annual show features professional models in men's, women's, juniors', and children's fashions from Briarwood merchants. Also, arrival of the **Easter Bunny**, who is available to visit and have photos taken with children through March 15. *1 & 3:30 p.m., Briarwood Mall. Free. 769–9610.*

Sharon, Lois, and Bram: U-M Office of Major Events. The stars of "The Elephant Show," Canada's top-rated weekly children's TV show, this award-winning trio is one of the hottest children's music acts around. The basis of their appeal is fairly simple: great voices, lively contemporary rhythms, witty material, and an infectiously exuberant sense of fun. Their concerts feature a wide range of musical forms (from folk and calypso to classical and jazz), varied instrumentation (from a brassy big band sound to the exotic sounds of African percussion instruments), and a huge repertoire of North American and European folksongs, schoolyard chants and old camp songs, singing games from Africa and the Caribbean, pop songs, clapping songs, rounds and nonsense rhymes, and more. And like fellow Canadian children's music star Raffi, they have no difficulty getting their young audiences to sing along. *1, 3:30, & 5:30 p.m., Power Center. Tickets $9 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

U-M Men's Basketball vs. Illinois. *1 or 4 p.m., Crisler Arena. $10. 764–0247.*

"The Phantom Tollbooth": Young People's Theater. See 3 Friday. 1 & 4 p.m.

★ **Jazz Improvisation Workshop: U-M Museum of Art.** All invited to watch this workshop by Indiana University School of Music jazz studies head David Baker, the author of numerous texts and manuals on improvisation. Workshop participants were recommended by prominent local jazz musicians. *2 p.m., U-M Museum of Art. Free. 747–0517.*

★ **"Prospects for a Peacetime Economy": Gray Panthers of Huron Valley.** U-M sociology grad student John Boise and other panelists to be announced discuss how to achieve a demilitarized society, with specific reference to Seymour Melman's writings on economic conversion. Moderator is Gray Panthers member Arthur Parris, a retired U-M music professor. Refreshments. Gray Panthers is an intergenerational group dedicated to improving life for all age groups in the U.S. All invited. *2–4 p.m., Fire Station, 2nd-floor conference room, 107 N. Fifth Ave. Free. 662–2111.*

★ **"The Struggle to Stay Independent": U-M Armenian Film Festival.** Lecture by **Atom Egoyan,** a young Canadian-Armenian director whose films are being shown March 10 & 11 (see Films listings). *4 p.m., Michigan League location to be announced. Free. 747–2237.*

ESP Testing: School of Metaphysics. School of Metaphysics teachers help you discover your psychic potential. *6:30 p.m., School of Metaphysics, 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. $10. 482–9600.*

Ballroom Dancing Night: Pittsfield Township Parks and Recreation Department. Ballroom dancing from waltzes to rhumbas, with taped music from the 1930s through the 1980s. Preceded by an introduction to basic dance steps and ballroom dancing styles presented by Sue Baries, Washtenaw County's best-known ballroom dance instructor. Refreshments. *7–8 p.m. (instruction), 8–10 p.m. (dancing), Pittsfield Twp. Hall, S. State at Ellsworth. $2. 996–3056.*

U-M Women's Basketball vs. Minnesota. *7:30 p.m., Crisler Arena. $2 (students, $1). 764–0247.*

5th Annual Ann Arbor Symphony Gala Benefit: Briarwood Mall/Berkshire Hilton. The evening begins at the Hilton with a poolside champagne reception, followed by dinner with music by the **AASO String Quartet**. The festivities then move to Briarwood for cocktails and dancing to the big band sound of the **Ambassadors**. Also, the U-M's male a cappella octet, **The Friars**, perform. Proceeds benefit the AASO. *6 p.m., Berkshire Hilton, 610 Hilton Blvd. (near Briarwood). $75 ($110 includes overnight stay & continental breakfast at the Hilton). 994–4801.*

International Women's Day Celebration: Women's International League for Peace and Freedom. An **international foods potluck** (6 p.m.) is followed by a keynote address on **"Reproductive Rights"** by Sharon Grant Smith, national field coordinator for the National Black Women's Health Project, based in Atlanta, Georgia. The evening concludes with a variety of entertainment (8 p.m.), including popular Detroit singer and storyteller **Jahra Michelle McKinney**, a U-M-sponsored **Native American dance troupe**, and a theatrical presentation to be announced. *6 p.m., Friends Meeting House, 1416 Hill St. $3–$10 sliding scale based on ability to pay (children under 12, free). 747–7146.*

Conductor Zubin Mehta leads the renowned Israel Philharmonic in a program of works by Schoenberg, Brahms, and Israeli composers, at Hill Auditorium, Tues., March 14.

47th Annual Melody on Ice: Ann Arbor Figure Skating Club. Also, March 12. Highlights include a performance by **Erik Larson,** a former junior men's world champion who finished fourth in the Senior Men's National Championships last month. Also, performances by four AAFSC precision skating teams, and solo and group performances by other club members. *7:30 p.m., Veterans Ice Arena, 2150 Jackson Rd. Tickets $5 (youth, $4) in advance at Veterans Ice Arena, Big 10 Party Store, Durant's Flowers, the M Den in Briarwood, the Skate Exchange, and Stein & Goetz (downtown); $5.50 (youth, $4.50) at the door. 761-7240.*

Swingin' A's Square Dance Club. Also, February 25. All experienced dancers invited. With caller Dave Walker. *8-11 p.m., Forsythe Intermediate School, 1655 Newport Rd. $6 per couple. 665-2593.*

The Blind Pig Winter Blues Bash: Blues Factory/ The Blind Pig. Six hours of house-rocking music by some of Detroit's finest blues bands. Headliner is the **Detroit Blues Band** (with ace guitarist Jim McCarty), named "Best Blues Band" in the 1988 *Metro Times* music poll. Other performers are blues singer **Little Jr. Cannaday**; two rockin' blues bands, **The Alligators** and **Code Blue** (with rising blues star Art Littsey on guitar), and **Harmonica Shah.** Records, buttons, and "other fabulous doodads" for sale. *8 p.m.-2 a.m., The Blind Pig, 208 S. First. Tickets $7 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS or 1-423-6666. For information, call 996-8555.*

Twice Festival IV: Sinewaves Studios. See 10 Friday. Tonight: U.S. premiere of George Crumb's Zeitgeist, written for and performed by the brilliant West German pianists Fuat Kent and Peter Degenhardt, specialists in 20th-century music. The acclaimed **Arditti String Quartet** performs two Iannis Xenakis works, Akea and Ikhoor. When Andrew Porter of the *New Yorker* compared the Arditti with another contemporary music string quartet, the Kronos, he said, "The Kronos players take more trouble about their hair, their fancy clothes, the lighting effects; the Arditti players command musical distinction, technical virtuosity, tonal beauty, and stylistic perception of a superior order." Also, the world premiere of Twice Festival music director Gerard Pape's Vortex. 8 p.m.

Impact Dance Company: U-M Activities Center. See 9 Thursday. 8 p.m.

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. See 9 Thursday. 8 p.m.

"Wowie Kazowie!": Plexus Productions. See 2 Thursday. 8 p.m.

Pregones: U-M Institute for the Humanities/U-M Office of Minority Student Services/U-M College of Literature, Science, and the Arts. See 10 Friday. Tonight, this Puerto Rican theater troupe presents **"Migrants,"** a play exploring the sociology, history, politics, and personal stories of Puerto Ricans who have migrated to the U.S. 8 p.m.

The Steve Lacy Sextet: Eclipse Jazz. First Michigan appearance ever by this celebrated soprano saxophonist, who first gained widespread attention playing with Cecil Taylor in the 50s and Thelonius Monk in the early 60s. Lacy began composing after he moved to Europe in the mid-60s, and over the past two decades he has developed a distinctive original style—a vibrant, wirey, muscular distillation of a range of influences from Dixieland, swing, and bop to modern jazz and even classical music. His compositions include both instrumental and vocal works, including settings of poems by the likes of Lao Tzu, Bertolt Brecht, and Brion Gysin. "We have a unique combination of words and music," says Lacy. "It's like a mixture of European and American, black and white, male and female, classical and modern. It's a mixture, a pure original mixture that can't be described. It just has to be experienced." Lacy's sextet includes alto and soprano saxophonist Steve Potts, drummer Oliver Johnson, pianist Bobby Few, bassist Jean-Jacques Avenel, and violinist, cellist, and vocalist Irene Aebi. *8:30 & 10:30 p.m., The Ark, 637½ S. Main. Tickets (prices to be announced) in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

Liona Boyd: U-M Office of Major Events. This world-renowned guitarist's repertoire includes a diverse and appealing mix of classical, pop, Latin, rock, and country music. In addition to winning *Guitar Player* magazine's annual poll four years in a row (among other awards), Boyd has performed for dozens of heads of state, including Fidel Castro, the queen and prime minister of England, and Ronald Reagan. Tonight's concert is part of Boyd's

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At our next Health Night Out, Dr. Norman E. Alessi, assistant professor of psychiatry and director of the U-M Child Psychiatry Diagnostic & Research Unit, will present *Depression: It's not just for adults anymore.* Dr. Alessi will describe common misconceptions about childhood depression, discuss how to spot the danger signals, and show you how childhood depression is now being successfully diagnosed and treated.

Plan to join us Tuesday, March 21st. Because we can't help our kids unless we know where it hurts inside.

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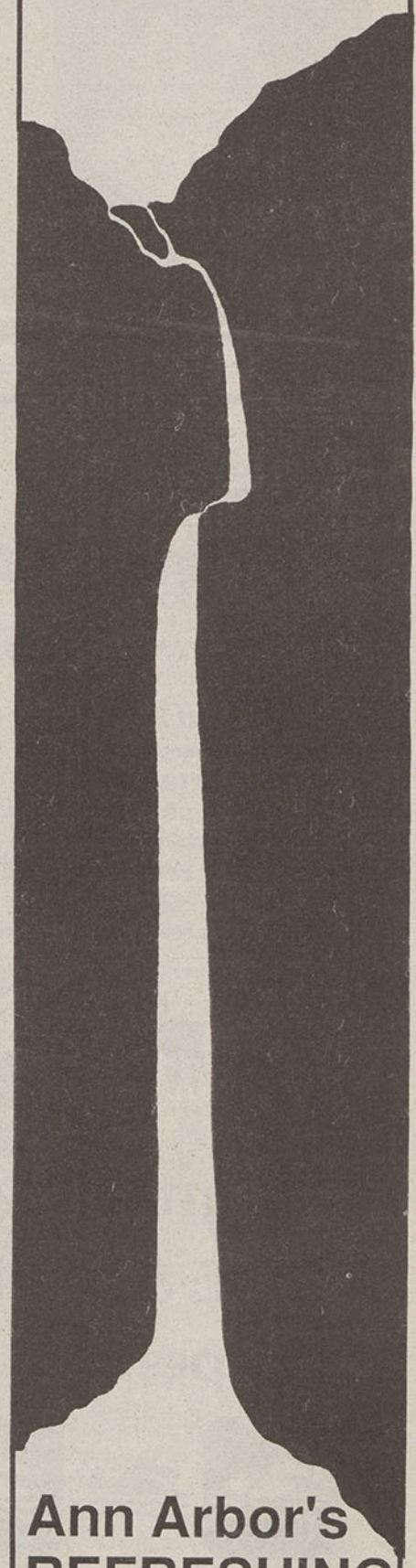

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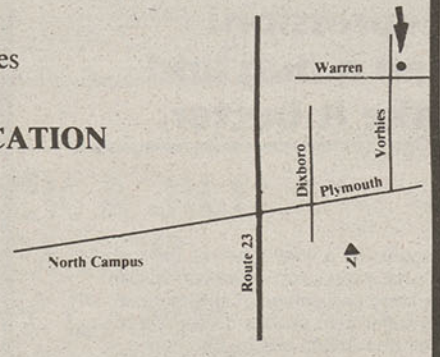

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Kevin Meaney: MainStreet Comedy Showcase. See 10 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

"A Cajun Saturday Night": Ann Arbor Social Dance Society. Millie Ortego, a nationally renowned authority on Cajun couple dancing, hosts a dance party featuring the Cajun waltz, Cajun jitterbug, and Cajun two-step. Live music by the Chicago Cajun Aces. Also, Ortego offers three workshops in Cajun couple dancing (3, 4:30, & 7:30 p.m.); workshop participants are invited to share in an old-fashioned Cajun potluck. *9 p.m., Pittsfield Grange Hall, Ann Arbor-Saline Rd. (¼ mile south of I-94). $9 for the evening workshop & dance, $6 for both afternoon workshops. Space limited; reservations recommended. To receive an informational brochure that includes Cajun recipes, send an SASE to AASDS, 109 E. Summit, Ann Arbor 48104. For reservations, call 662-4656.*

Son Seals: Rick's American Cafe. See 10 Friday. 9:30 p.m.

FILMS

CG. "Peppermint Soda" (Diane Kurys, 1977). Sensitive examination of early adolescence, replete with parents' divorce, first love, and menstrual cramps. French, subtitles. MLB 4; 7 & 9 p.m. **C2. "Rocky & Bullwinkle Night"** (Jay Ward). Collection of animated shorts. MLB 3; 7, 8:40, & 10:20 p.m. **MED. "Cover Girl"** (Charles Vidor, 1944). Rita Hayworth, Gene Kelly, Jack Cole. Nat. Sci., 7 p.m. **"Pal Joey"** (George Sidney, 1957). Rita Hayworth, Frank Sinatra, Kim Novak. Based on the Rodgers and Hart musical. Nat. Sci., 9 p.m. **MTF. "Gone with the Wind"** (Victor Fleming, 1939). Also, March 12–15 & 17. Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. New print made from the original Technicolor strips to celebrate this film's 50th anniversary. See Pick of the Flicks. $5 (students, $4.25; MTF members, $2.50). Mich., 7 p.m. **U-M Armenian Film Festival. "Family Viewing"** (Atom Egoyan, 1987). Oddball black comedy by this young Canadian-Armenian director, who discusses his career earlier today (see listing above). FREE. AH-A, 7 p.m.

12 SUNDAY

★ **"Solemn Vespers": First Presbyterian Church.** Donald Bryant conducts the church's chancel choir and orchestra in Mozart's lovely mass. Soloists are sopranos Julia Broxholm Collins and Laura Lamport, contralto Sally Carpenter, tenors Gerry Leckrone and Henry Zelisse, and bass Philip Pierson. All invited. *9 & 10:30 a.m. worship services, First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.*

Ann Arbor Symphony Orchestra Radiothon: Ann Arbor News/Briarwood Mall. A fund-raiser to benefit the AASO operating budget, broadcast live on WAAM (1600-AM) with WAAM radio personalities **"Fat" Bob Taylor** and **Ted Heusel.** Also, a live performance by the AASO at 2:30 p.m. Pledge premiums include cars, trips, tickets, dinners, and gift certificates. See the March 10 *Ann Arbor News* for a complete list. *10 a.m.–6 p.m., Briarwood Mall. Free admission. To make a pledge, call 994-4801.*

1989 Ann Arbor Home & Leisure Living Show. See 10 Friday. 10 a.m.–6 p.m.

★ **Potluck Brunch: Jewish Community Center Singles.** All singles ages 40 and older are invited for brunch. Followed by volleyball. Bring a dish to pass. *10:30 a.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

★ **5th Annual Israel Conference Day: Hillel Foundation.** A day of lectures, films, and discussion on various aspects of Israeli culture, politics, and social life. Panel discussions include **"Perception and Reality in Middle East Media Reporting"** by the *Jerusalem Post*'s Washington correspondent Wolf Blitzer, Israeli Consul General Israel Peleg, and U-M religion professor Michael Brooks (moderator); **"Is Sexual Discrimination an Issue in Contemporary Israeli Society?"** with lawyer and feminist Rachel Benziman, U-M English professor Anita Norich (moderator) and Amira Dotan, the Israel Defense Force's first female brigadier general; and **"The Impact of the Palestinian Uprising on the Peace Process"** with *Middle East Policy Survey* editor Richard Strauss, political scientist Yossef Olmert, historian Elie Rekhess, and U-M political science professor Raymond Tanter (moderator). Lecturers are filmmaker Dan Wooman on **"Israel as Part of the World Film Industry and Aspects Which are Unique to Israel"** (includes a short movie: "A Touch of a City") and playwright and novelist Nava Semel on **"The Second Generation in Israel: Children of Holocaust Survivors."** Also, an exhibit of Israeli art and a showing of Dan Wolman's film "Hide and Seek." Free refreshments and Israeli lunch. *10:30–5:45 p.m., Rackham Bldg. Free. 769-0500.*

★ **22nd Annual Women's Weekend: U-M Campus Coalition for Women.** See 10 Friday. Program details and times to be annnounced.

★ **Antique Show: Arborland Consumer Mall.** See 9 Thursday. Noon–5 p.m.

U-M harp professor Lynne Aspnes, a member of the Michigan Chamber Players, performs three times this month: in a solo program at the Women's City Club, March 15, and with other artists at Kerrytown Concert House, March 4 and April 1.

★ **Hambo Dance Workshop: Scandinavian Folkdancers of Ann Arbor.** Workshop presented by local folk dance buffs Rick and Gina Hoefer. (This is probably your last chance to learn the hambo from the Hoefers, who are planning to move out of town this summer.) Followed by request dancing, 2:30–3:30 p.m. Dancers of all abilities welcome; no partner necessary. *1–2:30 p.m., Michigan Union Anderson Rooms. Free; donations accepted. 971–1608.*

Mini-Matinee Club: Ann Arbor Recreation Department. Last in a series of four bi-weekly programs for young theatergoers ages 4 and older. Today: Dance Focus presents a dance theater production of **"The Ugly Duckling,"** featuring tap, jazz, ballet, and modern dance. Also, a performance by clown/mime **Drew Richardson.** *2 p.m., Stone School Community Services Center, 2800 Stone School Rd. $4 (children, $3; groups of 10 or more children, $2.50 each). Series tickets $14 (children, $10; groups of 10 or more children, $8). 994–2326.*

Second Sunday Old House Clinic: Ann Arbor Area Preservation Alliance. Workshop on **"Landscaping"** presented by U-M School of Natural Resources senior horticulturalist Charles Jenkins. First in a series of 10 monthly workshops on various maintenance issues of interest to owners of old houses. Last year's workshop series was a huge success. The Preservation Alliance is a task force spawned by Ann Arbor Area 2000. *2 p.m., Leslie Science Center, 1831 Traver Rd. Tickets $4 in advance and (if available) at the door. For advance tickets send a check payable to A3PA and a SASE to 616 Brooks St., 48103. For information, call Mary Jo Wholihan at 665–2112.*

"Vaudeville Revisited": U-M Stearns Collection. The **Donahue Dancing Family** frequently graced Michigan stages during the years 1928–1937, back in the glory days of vaudeville. Tonight, three generations of the family return to their old haunts for this song and dance fund-raiser. Opening for the Donahue Family is Ann Arbor's world-class bones player, **Percy "Mr. Bones" Danforth,** who, incidentally, celebrated his 89th birthday yesterday. Also, performances by jugglers, magicians, and a barbershop quartet. A champagne reception follows for those who purchase Stearns memberships. *2 p.m., U-M School of Music Recital Hall, Baits Dr. (off Broadway), North Campus. Tickets*

$12.50; memebership $30 (includes two tickets). 763-4389.

★**U-M Women's Gymnastics vs. Michigan State University and Western Michigan University.** *2 p.m., Crisler Arena. $1. 763-2159.*

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. See 9 Thursday. 2 & 7 p.m.

"First Light": U-M Exhibit Museum Planetarium. See 4 Saturday. 2, 3, & 4 p.m.

47th Annual Melody on Ice: Ann Arbor Figure Skating Club. See 11 Saturday. 2:30 p.m.

★**Ann Arbor Symphony Orchestra: Briarwood Mall.** Classical music performance by the AASO. *2:30 p.m., Briarwood Mall. Free. 769-9610.*

★**Open Meeting: Community Farm of Ann Arbor.** Old and new members invited to discuss the long-range future of this unincorporated cooperative farm. *3 p.m., Rudolf Steiner School, 2775 Newport Rd. Free. 665-8047.*

★**Bi-Weekly Run: Ann Arbor Hash House Harriers.** Also, March 26. A newly formed local chapter of an unorthodox international running club geared toward people who like to have fun running. Each runner's primary task is to stay on a trail, laid out by a club member, that has been deliberately designed to trick them into losing their way. The usual result is to make the fastest (lead) runners run the longest distance, so that runners of varying abilities complete the course in nearly the same time. Each run is followed by a trip to a nearby restaurant for food and drink. *3 p.m., location to be announced. Free. For location and information, call Anne Kirschke at 761-9457.*

Twice Festival IV: Sinewaves Studios. See 10 Friday. Today: U.S. premiere of Iannis Xenakis's tape work Tauriphanie, which uses a specialized computer system invented by the composer to translate line drawings into pitch and rhythm. Also, the Arditti Quartet and clarinetist Ronald Samuels perform U-M music professor William Albright's Clarinet Quintet. 3 p.m.

★**Bryan and Keys Duo: U-M School of Music.** Performance by U-M flute professor Keith Bryan and local pianist Karen Keys. U-M English professor James Winn is guest flutist. The program includes works by Hoffmeister, Messiaen, Kuhlau, and Prokofiev. *4 p.m., Rackham Auditorium. Free. 763-4726.*

Eckart Sellheim: Kerrytown Concert House. Considered one of the most versatile pianists today, U-M piano professor Sellheim is an accomplished soloist, chamber musician, and accompanist. He has performed throughout Europe, Latin America, the Caribbean, the Middle East, and the U.S. to wide critical acclaim. Sellheim's technique, musicality, and charm make him one of Ann Arbor's backyard jewels. The program features Schubert sonatas. Reception follows. *4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seats, $12; students & seniors, $5). 769-2999.*

"Voices of Spring": Galliard Brass Ensemble. Choirs, soloists, organists, and a handbell choir from Zion Lutheran Church join this popular local ensemble for a special spring concert. During the past 10 years, the Galliard Brass has performed for many church functions; this is the first formal joint concert by the two organizations. Program to be announced. *4 p.m., Zion Lutheran Church, 1501 W. Liberty. Tickets $8.50 (seniors & students, $5; children under 12, $3.50) in advance and at the door. For ticket information, call 995-0542.*

★**University Band and Campus Band: U-M School of Music.** U-M music professors Eric Becher and James Nissen conduct these two high-quality student ensembles. Program to be announced. *4 p.m., Hill Auditorium. Free. 763-4726.*

★**Cat Behavior and Care Clinic: Humane Society of Huron Valley.** Includes discussion of cat behavior and health care, feeding tips, grooming pointers, and litterbox training advice. Cats and equipment are on hand for demonstration purposes. Followed by a question-and-answer period. *4-6 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662-5545.*

"The Phantom Tollbooth": Young People's Theater. See 3 Friday. 4 p.m.

★**Israeli Dancing: Jewish Community Center.** See 5 Sunday. 4:30-6 p.m. (elementary school children) & 8:30-10 p.m. (adults).

★**Monthly Potluck: Jewish Community Center Outing Club.** All singles in their 20s and 30s are invited to participate in an evening of music, drama, volleyball, and more. Bring an instrument (if you have one) and a dish to pass for the potluck. *6 p.m., Jewish Community Center, 2935 Birch Hollow*

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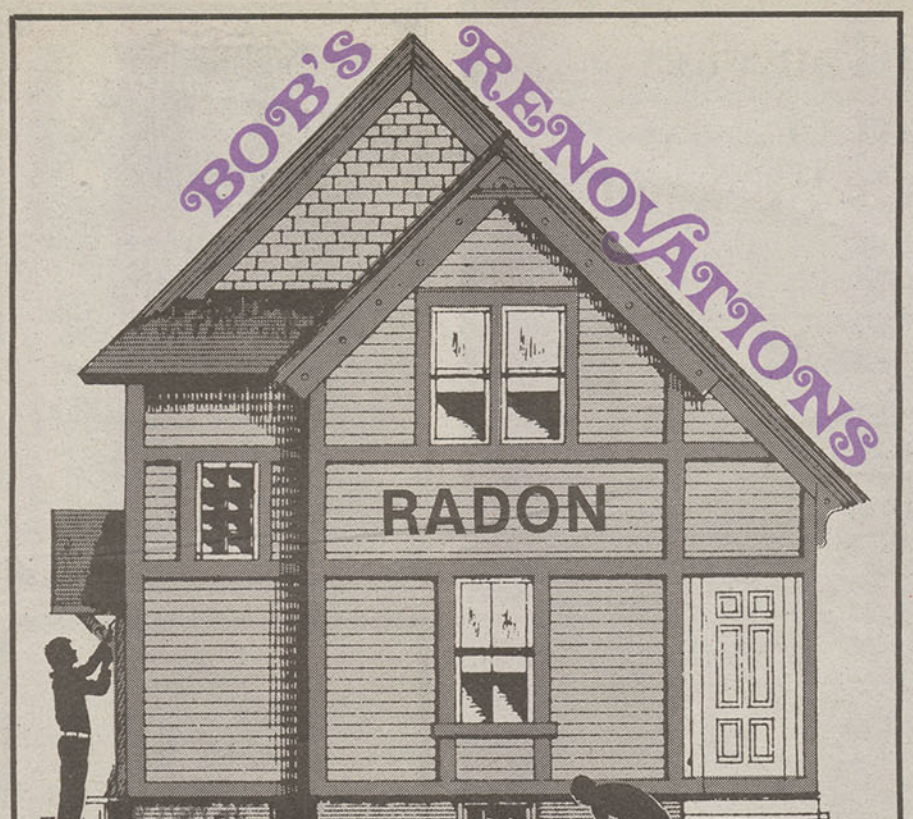

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★ **"Bible Interpretation: The Gospel of Matthew": School of Metaphysics.** Also, March 19 & 26. Ongoing study of the Bible led by a School of Metaphysics teacher to be announced. *6:30-7:30 p.m., School of Metaphysics, 719 W. Michigan Ave. Free. 482-9600.*

"Wowie Kazowie!": Plexus Productions. See 2 Thursday. 6:30 p.m.

★ **"Life Beneath the Gloss: Brokenness and New Creation": Canterbury House Lenten Series.** Talk and discussion led by Canterbury House assistant chaplain Joe Summers. *7 p.m., Canterbury House, 218 N. Division. Free. 665-0606.*

★ **"The Passion of Christ."** Local mime Michael Lee stars in his original portrayal of the Passion story using mime, dance, drama, and clowning. The 12-member cast also includes local mime Perry Perrault, actor Tim Jeffrey, and members of the Azalia/London United Methodist Youth Fellowship, located in London Township near Monroe. This is the only local presentation of this production, which is being presented during Lent at churches and colleges throughout southeastern Michigan. *7 p.m., First United Methodist Church, 120 S. State at Huron. Free, but a free-will offering will be taken. 665-5134.*

★ **"Civil Disobedience/Nonviolent Resistance: Why Would a Person Choose to Risk Arrest and Prosecution?": Women's Action for Nuclear Disarmament.** Panel discussion with four local women—Elizabeth Clare, Dorothy Henderson, Marge Munger, and Marjorie Winkelman—who have engaged in civil disobedience at the Nevada Nuclear Weapons Test Site and at Williams International, the Walled Lake, Michigan, firm that makes engines for the Cruise missile. *Note:* There is a possibility that tonight's program may be changed to a talk on **"Un-Doing Racism: Lessons for the Peace Movement"** by Anne Braden, a white organizer and journalist who has worked for 40 years in southern movements for peace and justice. All invited. *7:30 p.m. (doors open at 7 p.m.), St. Aidan's/Northside Church, 1679 Broadway. Free. 761-1817.*

★ **Monthly Meeting: Storytellers of Ann Arbor.** A chance to enhance your storytelling skills. This workshop-oriented group meets monthly to share stories and ideas in an informal setting. Storytellers of all ages and abilities welcome. *7:30 p.m., location to be announced. Free. For location or information, call 994-3640 or 662-4735.*

Gloria Larrieu and Jesse Richards: Homegrown Women's Music Series. Larrieu is a singer-songwriter from Kalamazoo with a beautifully stylized voice who performs blues and blues-based tunes by the likes of Bonnie Raitt and Emmy Lou Harris, along with some originals. Richards is a multi-talented, daringly unconventional local artist who uses her powerful 3-octave voice both to sing original ballads and to create, a la Meredith Monk, richly textured experimental voicescapes. Richards also performs "earth dance," her own wild melange of African and jazz dancing and martial arts. Preceded by an **open mike** (7-7:45 p.m.) for any women who want to sing, recite poetry, do comedy, etc. *8 p.m., The Ark, 637½ S. Main. $5 (or sliding scale based on ability to pay) at the door only. For information, call Kriss at 995-3953.*

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8 p.m.

FILMS

MTF. "Gone with the Wind" (Victor Fleming, 1939). Also, March 13-15 & 17. Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. New print made from the original Technicolor strips to celebrate this film's 50th anniversary. See Pick of the Flicks. $5 (students, $4.25; members, $2.50). Mich., 2:30 & 7 p.m.

13 MONDAY

"American Indian Influence on Democracy": U-M Faculty Women's Club Lunch & Listen. Talk by U-M admissions counselor Ed Whitepigeon. *11:30 a.m.-1 p.m., Michigan League Michigan Room (2nd floor). $6.65 (includes lunch). Reservations required by March 9. 665-5917.*

★ **"Denying the Holocaust: Free Speech in Germany, Israel, and the U.S.": Hillel Foundation.** Panel discussion of free speech tenets as they apply to the Holocaust. Panelists are U-M law school dean Lee Bollinger and law professors Eric Stein and Joseph Weiler. *4:30 p.m., U-M Law School Hutchins Hall, Room 250, 625 S. State. Free. 769-0500.*

★ **"Rules for Three Worlds": Alliance for the Mentally Ill of Washtenaw County.** Ruth Schelkun, director of community services for Washtenaw County Community Mental Health, discusses family, social, and work relationships of the mentally ill. The talk is designed for relatives, friends, and professional care-givers of the mentally ill. All invited. *7:30 p.m., Burns Park Senior Center, 1320 Baldwin. Free. For information about tonight's program or about support groups for siblings and other relatives of the mentally ill, call 994-6611 or 662-0196.*

★ **"The Skull and the Mask": U-M College of Architecture & Urban Design.** Lecture by University of Maryland architecture professor Thomas Schumacher, currently a U-M Thomas S. Monaghan visiting professor. *8 p.m., Rackham Amphitheater (4th floor). Free. 764-1300.*

★ **"Poland in East Central European Politics and Culture": U-M Copernicus Endowment/U-M Center for Russian & East European Studies.** Also, March 14, 15, & 22. All invited to attend the lectures in this U-M mini-course. Tonight: Yale University Polish history professor Piotr Wandych discusses

"What's in a Name: East Central Europe." *8 p.m., U-M Law School Hutchins Hall, room 250, 625 S. State. Free. 764-0351.*

★**"Elections and the Political Process": 8th Warner-Lambert Lecture (U-M College of Literature, Science, and the Arts).** Lecture by Colorado congresswoman **Pat Schroeder,** a House Democratic deputy whip and the senior woman in Congress. She is known mainly for her work on arms control and women and family economic issues. The Warner-Lambert lectures usually attract overflow crowds, so get there early. *8 p.m. (doors open at 7:30 p.m.), Rackham Auditorium. Free. 763-9521.*

★**Writers' Series: Guild House.** Poetry readings by two highly regarded area poets, U-M English professor **Richard Tillinghast** and **Tom Lynch,** owner of Lynch & Sons Funeral Home in Milford. A native of Memphis, Tennessee, Tillinghast writes distinctly musical free verse poems exploring America's changing social and cultural landscape, often from a Third World perspective inspired by the political mysticism of reggae music. His latest book is the well-received *Our Flag Was Still There,* highlighted by an engaging, very accessible long poem about Suwanee, Tennessee.

A middle-aged, self-educated poet with no connections in the literary world, Lynch has written one book of poems, *Skating with Heather Grace,* published by Knopf in 1987. His lyrical poems on personal and mythological themes are usually either very funny or harrowingly bitter, and sometimes both. His verse roars with an Irish instinct for rhetorical intricacy and grandeur, and extravagant storytelling. Tonight he reads mostly new poems. *8 p.m., Guild House, 802 Monroe. Free. 662-5189.*

FILMS

MTF. "Gone with the Wind" (Victor Fleming, 1939). Also, March 14, 15, & 17. Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. New print made from the original Technicolor strips to celebrate this film's 50th anniversary. See Pick of the Flicks. $5 (students, $4.25; members, $2.50). Mich., 7:15 p.m.

14 TUESDAY

★**Open House: Ann Arbor Nursery, Inc.** All parents and children ages 3-5 are invited to meet teacher Candy Murphy and learn about the school's programs. *9:30-11:30 a.m., Bethlehem Church, 423 S. Fourth Ave. Free. 769-7966 or 973-1930.*

★**Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. *10 a.m.-noon. Free. For location and information, call 429-1196, 662-8196, or 662-9421.*

"The First 100 Days of the New Administration": Waterman Town Hall Celebrity Lecture Series. Lecture by United Press International White House Bureau chief **Helen Thomas.** Reared in Detroit, Thomas is the first woman to head a major news service's presidential coverage. *10:30 a.m., Lydia Mendelssohn Theater, 227 S. Ingalls. $10. 668-1375, 668-8577.*

★**"Perspective on Israel and Palestine": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** Talk by local Hillel Foundation associate director Joseph Kohane. *Noon, U-M International Center, 603 E. Madison. Free. 662-5529.*

★**"The Agony of It All: The Drive for Drama and Excitement in Women's Lives": Ann Arbor Public Library "Booked for Lunch."** Local clinical psychologist and therapist Susan Contratto discusses this recent book by Joy Davidson, a psychotherapist from California. Contratto presented a very popular "Booked for Lunch" program a few years ago on the Cinderella complex. Bring a bag lunch; coffee and tea provided. Taped for repeat broadcasts on cable channel 8. *12:10-1 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2342.*

★**Women's Spring Fashion Show: Jacobson's.** Come see the new spring fashions, including rainwear. *2 p.m., Jacobson's women's sportswear department (2nd floor). Free. 769-7600.*

★**David Lehman: U-M English Department Visiting Writers Series.** Poetry reading by this poet, critic, and editor who is best known as a *Newsweek* book critic. Poet John Ash, writing in the *New York Times Book Review,* called the poems in Lehman's latest book, *An Alternative to Speech,* "elegant, exuberant, witty, lyrical, and technically sophisticated." Lehman's poetry, Ash says, reveals

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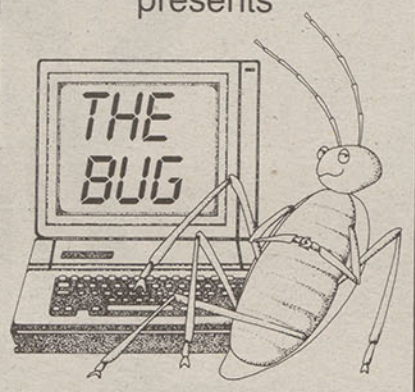

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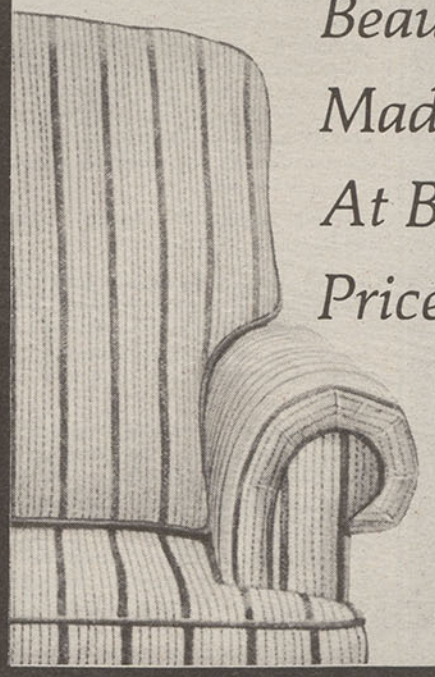

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"the pathos that underlies even our blithest moments." Also, Lehman reads his essay "In the Holocaust Gallery" on March 16 (see listing). *4 p.m., Rackham East Conference Room. Free. 764-6296.*

The internationally acclaimed Alley Theater troupe from Houston presents Arthur Miller's tragedy "A View from the Bridge," about an ordinary man transformed and destroyed by a passion he can't understand. At the Michigan Theater, Thurs., March 16.

★**"How Can You Tell If a Machine Is Talking?": U-M Institute for the Humanities.** Lecture by University of California (Berkeley) philosophy professor **Donald Davidson,** a highly regarded scholar best known for his work in issues relating to translation. *4 p.m., Rackham Assembly Hall. Free. 936-3518.*

★**Drop-in Storytimes: Ann Arbor Public Library.** Every Tuesday through April 25. Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. *4-4:30 & 7:30-8 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.*

★**Monthly Meeting: Ann Arbor Magicians Club.** All amateur and professional magicians invited to discuss and practice principles of illusion. Beginners welcome. *7 p.m., location to be announced. Free ($10 annual dues for those who join). For information and location, call 994-0291.*

★**Monthly Meeting: 4-H Challenge Club.** Open to youths in grades 7-12, this club focuses on nature study and outdoor adventure, including winter camping, rock climbing, caving, backpacking, and canoeing. Monthly meetings are used to plan trips and practice skills. Youths must be accompanied by a parent at their first meeting. *7-9 p.m., Washtenaw County Cooperative Extension Office, 4133 Washtenaw (entrance on Hogback). Free. For information, call 4-H youth agent Janet Everingham at 971-0079.*

★**Weekly Meeting: The Jugglers of Ann Arbor.** See 7 Tuesday. 7-10 p.m.

★**"Bats, Tropical Rainforests, and Economics": U-M School of Natural Resources.** Lecture by Marty Fujita, the Smithsonian Institute's southeast conservation officer for endangered species. *7:30 p.m., Dana Bldg., 430 E. University. Free. 662-7691.*

★**"Drying Roses & Making Potpourri": Huron Valley Rose Society.** Slide-illustrated lecture/demonstration by Rose Society member Pam Ray. *7:30 p.m., Matthaei Botanical Gardens, 1800 Dixboro Rd. Free. 439-3314.*

★**"Famous Mad Hatters": American Chemical Society.** Southwest Missouri State University chemistry professor James O'Brien explains the origin of the phrase "mad as a hatter" and discusses health problems found in art, literature, science, and history. *7:30 p.m., Marak Jefferson Bldg. Room 104, Eastern Michigan University, Ypsilanti. Free. 769-8010.*

★**"Roman Period Portraiture from Syria and Palestine": U-M Art History Department.** Slide-illustrated lecture by University of Oslo (Norway) art history professor Ilona Skupinska-Lovset, currently at the U-M as a J. Paul Getty Postdoctoral Fellow. Reception follows. *7:30 p.m., Rackham Amphiteater (4th floor). Free. 764-5400.*

★**"Making Things Right": U-M School of Art.** Lecture by communications design consultant Ralph Caplan, author of *By Design: Why There Are No Locks on the Bathroom Doors in the Hotel Louis XIV and Other Object Lessons.* Art Seidenbaum of the *Los Angeles Times* praised Caplan for his "keen sense of aesthetic, a working sense of how people react to things—and a grand sense of humor." Also, Caplan offers a second lecture tomorrow (see listing). *7:30 p.m., Chrysler Center, 2121 Bonisteel Blvd., North Campus. Free. 764-0397.*

★**"Mankind and Reincarnation": Rudolf Steiner Institute.** See 7 Tuesday. 8-10 p.m.

★**"Poland in East Central European Politics and Culture": U-M Copernicus Endowment/U-M Center for Russian & East European Studies.** See 13 Monday. Tonight: Yale University Polish history professor Piotr Wandych discusses **"The Rise and the Fall."** 8 p.m.

★**"The Vanishing Wilderness of Madagascar": Bivouac Adventure Travel Series.** See 7 Tuesday. Tonight: slide-illustrated lecture by Ann Arborite Will Weber, director of Journeys International and the Earth Preservation Fund. 8 p.m.

★**Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** See 7 Tuesday. 8 p.m.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. Also, March 28. Includes everything from boisterous village dances to elegant ballroom contra dances to intricate dances of the modern era. All dances taught; new dancers welcome. No partner necessary. Wear comfortable shoes and casual attire. Live music. *8-10 p.m., location to be announced. Small donation. For location, call 994-8804; for information, call 663-0744.*

★**Faculty Recital: U-M School of Music.** Piano recital by U-M music school professors Stephen Rush and Lowell Greer. U-M grad student Stephen Hurley is guest baritone. Program: Ohio composer Paul Schoenfield's Six Hasidic Folk Tunes, Alban Berg's Sonata, John Hilliard's Sonata for the Sun, and two works by Stephen Rush, Horn Rhapsody and Family Album. *8 p.m., U-M School of Music Recital Hall, Baits Dr. (off Broadway). Free. 763-4726.*

Zubin Mehta and the Israel Philharmonic Orchestra: University Musical Society. Founded in 1936 by famed Polish violinist Bronislaw Huberman, this ensemble commands a truly international following. It has performed with conductor Arturo Toscanini, pianist Arthur Rubinstein, cellist Pablo Casals, and soprano Beverly Sills, to name a just a few. Tonight, famed conductor Zubin Mehta, the IPO's Music Director for Life, leads the orchestra in Schoenberg's Verklarte Nacht, Brahms's Symphony No. 2 in D Major, and an Israeli composition to be announced. *8 p.m., Hill Auditorium. Tickets $10-$28 at the Burton Tower box office and at the door. 764-2538.*

Tuesday Night Ballroom Dancers. See 7 Tuesday. 8:30 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 7 Tuesday. 8:30 p.m.

★**Speed Workout: Ann Arbor Track Club.** See 7 Tuesday. 9 p.m.

New Riders of the Purple Sage: The Blind Pig. One of the first country-rock outfits, this string trio led by John "Mammaduke" Dawson got their start in the early 70s as the Grateful Dead's official warm-up band. Their hits include "Lonesome L.A. Cowboy" and the classic "Panama Red." Opening act is Ann Arbor's **Flashback,** which specializes (appropriately enough) in covers of the Grateful Dead and other late-60s San Francisco bands. *9:30 p.m., The Blind Pig, 208 S. First. Tickets $10 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $12 at the door. To charge by phone, call 763-TKTS or 1-423-6666. For information, call 996-8555.*

FILMS

Ann Arbor Public Library. "The Poseidon Adventure" (Ronald Neame, 1972). Gene Hackman, Ernest Borgnine, Carol Lynley, Shelley Winters. All invited, but geared toward junior and senior high school students. FREE. AAPL, 7 p.m. **MTF. "Citizen Kane"** (Orson Welles, 1941). Orson Wells, Joseph Cotten, Everett Sloane, Agnes Moorehead, Rosebud, Mich., 6 p.m. **"Gone with the Wind"** (Victor Fleming, 1939). Also, March 15 & 17. Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. New print made from the original Technicolor strips to celebrate this film's 50th anniversary. See Pick of the Flicks. $5 (stu-

U-M dance seniors (top to bottom) Thomas Cocco, Elizabeth Clark, Merry Clark, and Laura Culbertson perform original group and solo dances, Thurs.-Sat., March 16-18.

dents, $4.25; members, $2.50). Mich., 8:15 p.m. **SS. "Diehard"** (John McTiernan, 1988). Through March 18. Bruce Willis. SA, 8 & 10 p.m.

15 WEDNESDAY

★**"Downtown Development Sites": Lively Downtown Task Force (Ann Arbor Area 2000).** See 1 Wednesday. 8 a.m.

Lynne Aspnes: Society for Musical Arts Morning Musicale. Performance by this U-M harp professor, an accomplished soloist and member of the Michigan Chamber Players. Program: Britten's Suite, Op. 83 and Elias Alvars Grand Fantasie and Bravoura Variations on Italian Motifs. Proceeds go to scholarships for young musicians. *10:30 a.m., Women's City Club, 1830 Washtenaw. $6. 663-2298.*

★**Mothersing: Mothersong/Ann Arbor Mothers' Center.** Local mothers gather to socialize and weave their voices in songs celebrating birth, new life, nurturance, and mothering. Children and grandmothers welcome. Bring snacks and beverage. *10:30 a.m.-noon or 1 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 973-7245, 761-2974.*

★**Squid: Kitchen Port.** A representative of Monahan's Seafood Market demonstrates how to cook these delectable (if somewhat slimy) sea dwellers. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★**Lenten Church Music: American Center of Church Music/First Congregational Church.** Today: Performance by Zion Lutheran Church music director Donald Williams. *12:15-12:45 p.m., First Congregational Church, 608 E. William (at State). Free. 662-8612.*

★**U-M Women's Tennis vs. Bowling Green State University.** *2 p.m., U-M Track & Tennis Bldg., S. State at Hoover. Free. 763-2159.*

★**"Viewpoints '89: Michigan Ceramics Exhibition Preview": U-M School of Art.** Gallery talk on the Michigan Potters' Association exhibit (see Galleries) led by U-M art professor John Stephenson. *4-5:30 p.m., Slusser Gallery, U-M School of Art, Bonisteel Blvd., North Campus. Free. 764-0397.*

★**"The Triumph of the Egg": U-M School of Art.** Slide-illustrated lecture on the uses of design and the abuses of designers, by communications design consultant Ralph Caplan (see 14 Tuesday listing). *4-5:30 p.m., Chrysler Center, 2121 Bonisteel Blvd., North Campus. 764-0397.*

★**Monthly Meeting: Ann Arbor Bonsai Society.** Panel discussion on basic bonsai styles presented by club member Jerry Meislik and friends to be announced. Bonsai is the Japanese art of growing dwarfed, shaped trees. *7:30 p.m., Matthaei Botanical Gardens. Free. 971-7570.*

★**Planning Meeting: Campaign Against Violent Toys.** All invited to join this local group's efforts to educate parents and the public at large about the harmful effects on children of violent TV programs and toys. *7:30 p.m., Pound House Children's Center, 1024 Hill St. Free. 764-2547.*

★**Introductory Evening: Rudolf Steiner School of Ann Arbor.** A slide presentation on the methods and aims of Rudolf Steiner-inspired Waldorf education, a tour of the school, and a chance to talk with teachers and parents of children attending this alternative elementary school (preschool-8th grade). All invited. *7:30 p.m., Rudolf Steiner School, 2775 Newport Rd. Free. 995-4141.*

★**"Mystical Poetry Reading": New Dimensions Study Group.** All invited to bring their favorite mystical poem to read and discuss with the group. *7:30 p.m. 215 North Seventh St. (between Huron St. and Miller Ave.). Free. 971-2584.*

★**"Butterflies": Washtenaw Audubon Society.** Slide-illustrated talk by U-M botany professor Warren "Herb" Wagner, an expert on ferns, plant evolution, and biosystematics who has been instrumental in developing the state's endangered species program. One of the U-M's most popular teachers, Wagner is known for his ability to transmit the excitement of scientific inquiry and discovery. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 663-5444.*

★**New Ideas in Psychotherapy.** Local therapist Jeffrey von Glahn discusses his view that all psychological symptoms are caused by unresolved past experiences, and that there is a natural psychological healing process based on crying, shaking, laughter, etc. *7:30 p.m., Friends Meeting House, 1420 Hill St. Free. 434-9010.*

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★**Morehouse College Choir: 3rd Annual Black College Choir Concert (Willis Patterson Our Own Thing Chorale).** Performance by this nationally acclaimed 50-voice all-male choir from Morehouse College in Atlanta, Georgia. Our Own Thing Chorale is a local choral ensemble directed by U-M voice professor Willis Patterson, dedicated to performing the music of Afro-American composers. The chorale is also a support organization for Our Own Thing, a program started by Patterson several years ago in which U-M music students offer free music lessons to low-income area youths. *7:30 p.m., First Congregational Church, 608 E. William at S. State. Free, but donations are being solicited in advance (send checks payable to Our Own Thing to Barbara Meadows, 1733 Westridge Rd., Ann Arbor 48105) and at the door.*

★**"Poland in East Central European Politics and Culture": U-M Copernicus Endowment/U-M Center for Russian & East European Studies.** See 13 Monday. Tonight: Bar Ilam (Ramat Gan, Israel) University history professor Murray Rosman, currently a U-M visiting professor, discusses **"A Marriage of Convenience: Jews and Magnates in the Polish-Lithuanian Commonwealth."** 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

Sound Garden: The Blind Pig. Hard-edged, thrash-style rock 'n' roll by this Seattle, Washington, quartet. Recently signed by A&M Records, the band just released its final album for SST, "Ultramega OK." Opening act is the **Sylvia Juncosa Band,** an L.A.-based hard rock band led by guitarist/vocalist Juncosa. *9:30 p.m., The Blind Pig, 208 S. First. $6 at the door only. 996-8555.*

FILMS

MTF. "Gone with the Wind" (Victor Fleming, 1939). Also, March 17. Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. New print made from the original Technicolor strips to celebrate this film's 50th anniversary. See Pick of the Flicks. $5 (students, $4.25; members, $2.50). Mich., 7:15 p.m. **SS. "Diehard"** (John McTiernan, 1988). Through March 18. Bruce Willis. SA, 8 & 10 p.m.

16 THURSDAY

★**Candidates Forum: Ann Arbor Area Chamber of Commerce Soap Box.** Republican and Democratic candidates for mayor and council in the April 3 city election have been invited to make short presentations and answer questions from the audience. Coffee & donuts. This morning's forum will be broadcast periodically between now and election day on Community Access TV (cable channel 10). *7:30-9 a.m., Ann Arbor Inn, S. Fourth Ave. at Huron. Free. Reservations required. 665-4433.*

★**"Fashion Show": International Neighbors.** Local women and children from around the world model their colorful native or national costumes. International Neighbors is a 30-year-old group of local women organized to welcome women from other countries who are currently living in Ann Arbor. All area women invited. Nursery care provided. *9:30 a.m., Zion Lutheran Church, 1501 W. Liberty. Free. 665-0885.*

"Black American Composers and Their Music": Ann Arbor Area Piano Teachers Guild. Lecture/performance by local independent music teacher Gail Davis-Barnes. *10 a.m., Kerrytown Concert House, 415 N. Fourth Ave. $3. 665-5346.*

★**"Tanizaki and Bunraku": U-M Center for Japanese Studies Brown Bag Lunch Series.** Madonna College Japanese literature professor Robert Rann discusses the work of Japanese playwright and novelist Junichiro Tanizaki, a master of the Japanese Bunraku puppet theater, which uses large wooden puppets and onstage puppeteers. *Noon-1 p.m., Lane Hall Commons Room, 204 S. State. Free. 764-6307.*

★**Thursday Lunch Bunch: Jewish Community Center.** See 2 Thursday. Today: Marian Prince of the Washtenaw County Cooperative Extension Service discusses how to make your favorite recipes lower in fat, especially saturated fat. Includes a demonstration of a fish dish. (Today's program is repeated on March 30.) 1:15 p.m.

★**"Ethical Issues in the New Reproductive Technologies from a Feminist Perspective": U-M Center for the Continuing Education of Women.** Talk by Howard University psychology professor Sandra Tangri, currently a U-M CEW visiting scholar. Tangi repeats this lecture at Guild House tomorrow (see listing). *3 p.m., CEW office, 350 S. Thayer. Free. 763-7080.*

★**"In the Holocaust Gallery": U-M English Department Visiting Writers Series.** *Newsweek* book critic **David Lehman** reads his essay about the Holocaust and its interpretations in the media, an innovative fusion of memoir, history, essay, and poetry. Lehman's essay is included in a collection of writings about the Holocaust to be published by Random House. Lehman also gave a poetry reading on March 14 (see listing). *4 p.m., Rackham East Conference Room. Free. 764-6296.*

★**Bert Hornback: Michigan Union Arts Programs.** In celebration of St. Patrick's Day, popular U-M English professor and Dickens impersonator Bert Hornback reads poetry by the great Irish modernist poet William Butler Yeats. Hornback never fails to engage and delight his audiences. Also, a display of items from the Rare Book Room's Yeats collection. *5:30 p.m., U-M Hatcher Library Rare Book Room. Free. 764-6498.*

★**Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hands at origami, the ancient, elegant oriental art of paper-folding. Taught by master paper-folder Don Shall. *7-9:30 p.m., Slauson Intermediate School library, 1019 W. Washington. Free. 662-3394.*

★**1989 Prom Fashion Show: Jacobson's.** Prom fashions modeled by area high school students who are members of Jacobson's High School J Board, a program for academically gifted students to learn about retailing and fashion. *7 p.m., Jacobson's Miss J Shop. Free. 769-7600.*

★**"Women's Rights": EMU Visiting Professors Lecture Series.** Lecture by U.S. Civil Rights Commission member **Blandina Ramirez,** a well-known Hispanic and women's rights activist. *7 p.m., New Alexander Auditorium, EMU campus, Ypsilanti. Free, but tickets are required. 487-2133.*

★**Monthly Meeting: Bread for the World/Interfaith Council for Peace Hunger Task Force.** Training session for writing letters in support of increased government funding for food programs for mothers and infants. Also, discussion of domestic and international hunger issues, along with legislative updates and planning for the 1989 Hunger Walk. *7:30 p.m., Memorial Christian Church, 730 Tappan. Free. 487-9058.*

★**"Journeywomen": Guild House Women & Spirituality Series.** All women invited to join this gathering, led by local women's counselor Liza Bancel, to explore women's spirituality through drumming, ritual, shamanic journeying, prayer, or healing. *7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

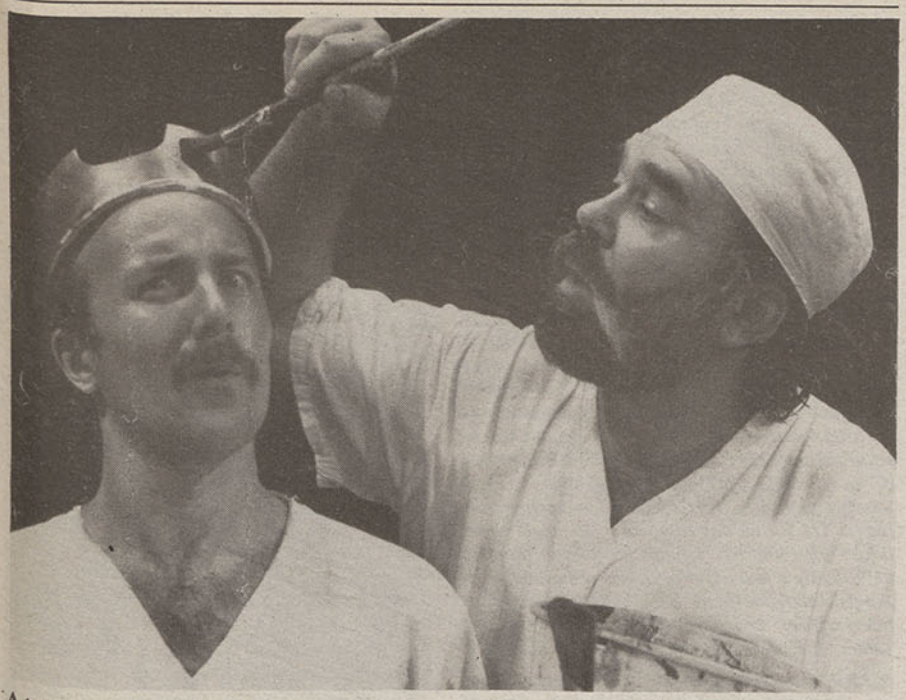
★**"The University and the Common Good: Ethics, Morality, Social Concerns, and the Social Sciences": Canterbury House.** Talk by U-M psychology professor James Hilton. *7:30 p.m., Canterbury House, 218 N. Division. Free. 665-0606.*

Talented young duo pianists Yong Hi Moon (above) and Dai Uk Lee play works by Dvorak, Schubert, and Smetana at Kerrytown Concert House, Sat., March 18.

★**General Meeting: Ann Arbor Ski Club.** See 2 Thursday. 8 p.m.

"The Big Show": UAC Comedy Company. Also, March 17 & 18. This popular U-M comedy troupe presents a series of original humorous sketches and satiric skits. *8 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Tickets (prices to be announced) available at the Michigan Union Ticket Office and all Ticketmaster outlets, and at the door. 763-1107.*

★**"On Baile's Strand" and "The Death of Cuchulain": Michigan Union Arts Programs.** Also, March 17. Molly Hirth directs U-M students



A two-day conference exploring the use of sign language in the theater culminates with the National Theater of the Deaf's performance of "King of Hearts," at Power Center, Sat., March 18.

in performances of these two highly stylized poetic dramas by William Butler Yeats about the legendary Irish king, Cuchulain. In "On Baile's Strand," Cuchulain unwittingly kills his son and is overcome by spirits in the waves when he attempts to fight the sea. In the second play, the dying Cuchulain is visited by several figures from his past. *8 p.m., Angell Hall foyer. Free. 764-6498.*

"Pippin": Greenhills School Drama. Also, March 17 & 18. Jim Posante directs Greenhills students in Stephen Schwartz and Roger Hirson's fanciful, exuberant hit Broadway musical about Charlemagne's oldest son, Pippin, and his search for "ultimate fulfillment." The play was originally conceived, choreographed, and directed by the late Bob Fosse. Local magician Christopher Carter taught the illusions and magic tricks used in the show, and Greenhills alumnus Clark Middleton designed the show's intricate lighting. The cast includes Mike Dubin, Kiana Woods, Peter Steedman, Laura Moln, Jeff Kahn, Laura Meade, Jason Lu, and Greenhills French instructor Mijo Pappas-Delachaume. *8 p.m., Greenhills School, 850 Greenhills Drive (off Earhart). Tickets $6 (students, $3) in advance and at the door. 769-4010.*

"A View from the Bridge": The Alley Theater (Michigan Theater Foundation Drama Season 1989). This internationally acclaimed Houston-based theater troupe presents Arthur Miller's powerful tragedy about an ordinary man transformed and destroyed by a passion he can't understand. Widely regarded as a modern American classic, the full-length version of "A View from the Bridge" premiered in London in 1956, enjoyed a major off-Broadway revival in 1966, and was first produced on Broadway in 1983. "It's not designed primarily to draw tears or laughter," playwright Miller explains, "but to strike a note of astonishment at the reasons that make a man endanger and risk his life."

The story concerns Eddie, a Brooklyn longshoreman unconsciously in love with Catherine, the 17-year-old niece he and his wife have raised from childhood. Early in the play, two of his wife's Italian cousins are smuggled into the country and move in illegally with Eddie's family. When Catherine falls in love with the younger brother, Eddie is overcome by a savage jealousy and is gradually transformed by his unconscious passion into a vengeful monster. The action is constructed along the lines of classical tragedy, with a neighborhood lawyer serving as chorus. One of the play's great strengths is the vivid, vigorous dialogue that voices the characters' nearly inarticulate bewilderment and terror. "No writer in the theater understands better how to combine the poverty-stricken imagery, the broken rhythms and mindless repetitions, and the interminable cliches of illiterate speech into something that has a certain harsh and grotesque eloquence," said the late Wolcott Gibbs in a *New Yorker* review. *8 p.m., Michigan Theater. Tickets $18 & $22.50 at the Michigan Theater in advance and at the door. To charge by phone, call 668-8397.*

"C Is Four Dancers": U-M Dance Department. Also, March 17 & 18. An evening of group and solo dances choreographed by U-M dance seniors Elizabeth Clark, Merry Clark, Thomas Cocco, and Laura Culbertson. Elizabeth Clark's solo, "A Culmination of Events," is set to the 3rd movement of Dvorak's New World Symphony, and her "Broken Hearts, Saved Souls," is a quintet portraying despair and hope in the lives of women in the 1930s, set to Kurt Weill's "Happy End." Merry Clark's solo, "The Strings on My Wings," explores the conflict between the impulsive spirit and a conscience molded by society, and her group work, "Doors," explores the struggle to open closed minds, with a score that includes music by Haydn and Mason Williams and her own poetry. Cocco's untitled solo, set to his own score, tells the story of an average Joe who lives a meaningless life and dies a meaningless death. His "Grass and Rocks and Wind and Rain," a piece for five women, features a score by U-M music student Leslie Hogan. Culbertson's untitled group work for four women is set to music by Jelly Roll Morton, and her solo, "Roads Not Taken," is set to a piano score by Louis Moreau Gottschalk. *8 p.m., U-M Dance Bldg. Studio A, 1310 N. University Court (next to the CCRB). Tickets $4 in advance and at the door. 763-5460.*

Dance Concert: People Dancing—Whitley Setrakian and Dancers/Detroit Dance Collective. Also, March 17-19. A joint concert by two of Michigan's most exciting and innovative modern dance companies. The Detroit Dance Collective's program includes co-director Barbara Selinger's "Unnatural Selection," a hauntingly bizarre, surreal evocation of evolution taken to an ironic conclusion, using masks, props, and a life-sized dummy. DDC also premieres an untitled group work that Selinger jokingly describes as "unconventional waltzes," and they perform two repertory works, "In Time of Solitude" (a group work for four women) and "Earth Dream" (an abstract, dream-like work with a George Crumb score).

Ann Arbor's People Dancing presents the local premiere of artistic director Whitley Setrakian's "Handmaiden," an abstract work for four women built on images of birth and midwifery. It features a set by local artist John El Kerr and is set to a recording of the Balinese Ketjak (a Ramayana monkey chant) made in a temple courtyard. "Throbbing music and intense, exacting movements infuse this work with . . . primitive, magical meaning," says the *Detroit Free Press* reviewer. Setrakian also premieres "Nutshell," a stark solo with a spoken score, and People Dancing performs Marcus Schulkind's "Job" and a new untitled group work. *8 p.m., Performance Network, 408 W. Washington. Tickets $9 (students & seniors, $6) by reservation and at the door. 663-0681.*

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

FILMS

SS. "Diehard" (John McTiernan, 1988). Through March 18. Bruce Willis. SA, 8 & 10 p.m. **U-M Program in Film and Video Studies. "Ken Jacobs Films."** Also, March 17 (different program). Five short films by this experimental filmmaker: **"Blonde Cobra"** (1960-1963), **"Air Shaft"** (1967), **"Globe"** (1969), **"Perfect Film"** (1985), and **"Nissan Ariana Window"** (1969). FREE. Lorch, 7:30 p.m.

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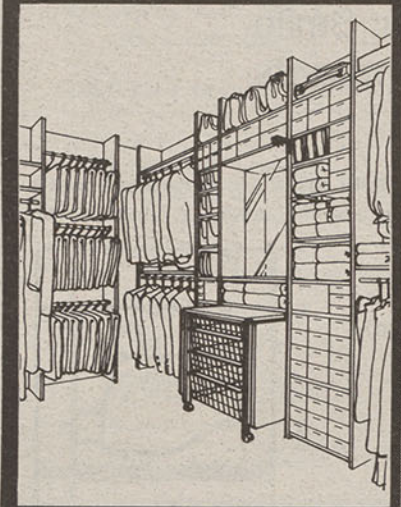

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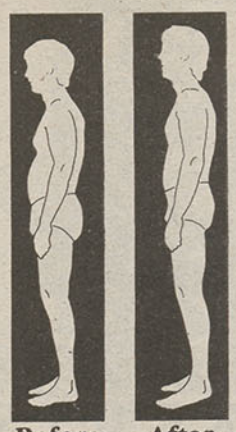

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17 FRIDAY

★**"Ethical Issues in the New Reproductive Technologies from a Feminist Perspective": Guild House Noon Forum.** Howard University psychology professor Sandra Tangri repeats a talk she gave at the CEW yesterday (see listing). Bring a bag lunch; soup and sandwich ($1) available. *Noon, Guild House, 802 Monroe. Free. 662–5189.*

Michigan High School Basketball Tournament. Also, March 18. It's that time again. High school students, parents, and alumni from all over the state descend on Ann Arbor in March-maddened hordes to watch—and then to celebrate or to mourn—the culmination of this year's schoolboy basketball tourney. Today: Class B semifinals in the afternoon session (1 & 2:45 p.m.) and Class C semifinals in the evening session (6:30 & 8:15 p.m.). (Class A and D semifinals are held today in East Lansing.) *1 p.m., Crisler Arena. $4 for each session today; $15 for all day tomorrow ($5 single game tickets for tomorrow's finals are sold at the gate only.) Only a few advance tickets are available to the general public (at the U-M Athletic Department ticket office), so if you want to see any of these games, don't procrastinate. 764–0244.*

★**American Indian Law Day: U-M Native American Student Association/U-M Minority Student Services.** Featured speaker is Native American Rights Fund executive director **John Echohawk,** a member of the Pawnee tribe. The recipient of a 1987 Indian Achievement Award from the Indian Council Fire, Echohawk was recently named one of the country's 100 most powerful attorneys by the *National Law Journal,* which cited his success in advocating Indian interests. Followed by a reception in the Michigan Union Kuenzel Room (4–6 p.m.). *1–4 p.m., U-M Law Quad Hutchins Hall, 625 S. State. Free. 763–9044.*

★**"The Hazards of Work": U-M Occupational Health Program/School of Public Health/School of Art.** Slide-illustrated lecture by American Labor Education Center photographer **Earl Dotter,** whose award-winning photos have appeared in the *New York Times* and the *Village Voice.* Dotter has been a photojournalist for the United Mine Workers and the United Auto Workers. The lecture is in conjuction with an exhibit of Dotter's photos at the U-M School of Art (see Galleries). *1–2 p.m., U-M School of Public Health Henry Vaughn Bldg. Auditorium, 109 S. Observatory. Free. 936–0758.*

★**"Staged Hands: Sign Language Translation in the Theater": Institute for the Humanities/Department of Theater/Rackham Graduate School/Affirmative Action Office.** Also, March 18. This two-day conference explores the use of sign language in the theater, including different sign languages and voice interpretation methods, linguistic translation issues, and the performance aesthetics of sign language theater. The conference kicks off at 3 p.m. with a keynote address by Tony-Award winning actress **Phyllis Frelich,** star of the Broadway production of "Children of a Lesser God" and a frequent guest on "Sesame Street." At 4:15 p.m., a lecture/demonstration on **"Sign to Word/Word to Sign: Interpreting Methods in the Theater,"** presented by U-M theater professor Hilary Cohen, St. Clair College sign language professor Mary Wells, and U-M theater and musical theater students.

Today's events conclude at 8 p.m. with a performance by nationally acclaimed deaf storyteller **Sam Supalla,** whose signed stories are interpreted vocally by U-M graduate voice student Mark Conley and musically by local pianist Nancy Hueber. *3 p.m. (lectures), Lydia Mendelssohn Theater, 227 S. Ingalls; 8 p.m. (performance), U-M School of Music Recital Hall, Baits Dr. (off Broadway). Free. 764–5350.*

★**"Trends in Contemporary Afro-American Music": Ann Arbor Symphony Orchestra Black American Composers Lecture Series.** See 10 Friday. Today: Lecture by **Josephine Love,** director of Detroit's Your Heritage House Museum. *4 p.m., U-M Center for Afro-American Studies, 200 W. Engineering Bldg., 550 E. University. Free. 994–4801.*

★**Gallery Evening: Ann Arbor Art Galleries.** Ann Arbor art galleries stay open late tonight for browsing. Participating galleries: Alice Simsar Gallery, Ann Arbor Art Association, Artful Exchange, Berkshire Hilton Gallery of Art, Clare Spitler Works of Art, Eyemediae Gallery, Le Minotaure, One One Eight Gallery, Selo/Shevel Gallery, Signed Designs Gallery, 16 Hands Gallery, U-M Slusser Gallery, Vision Gallery, and Gallery Von Glahn. See Galleries for locations and exhibit details. *5–9 p.m., Free. 665–4883.*

★**"The Print": Ann Arbor Art Association.** Opening reception and awards ceremony for this annual juried show by Michigan artists (see Galleries). *6–8 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 994–8004.*

★**Monthly Meeting: Vintage Ventures.** All adventurous seniors are invited to help plan this group's future activities, including camping, hiking, biking, canoing, skiing, and more. *7:30 p.m., Burns Park Senior Center, 1320 Baldwin. Free. 663–3077.*

Native Americans from throughout the Great Lakes region gather at the 17th Annual Ann Arbor Pow Wow, Sat. & Sun., March 18 & 19. The event includes dancing and drum contests, exhibits and demonstrations, and craft displays.

★**Monthly Meeting: University Lowbrow Astronomers.** Speaker and topic to be announced. All invited. *7:30 p.m., U-M Exhibit Museum Planetarium, Geddes at North University. Free. 434–5668.*

★**"Dreams: The Journey Within": School of Metaphysics.** Lecture on the symbolic language of dreams by a School of Metaphysics teacher to be announced. *7:30 p.m., School of Metaphysics, 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. Free; donations appreciated. 482–9600.*

"2nd Annual Ceili: An Evening of Authentic Irish Tunes, Tales, and Dance": Ann Arbor Council for Traditional Music and Dance. A St. Patrick's Day celebration featuring the haunting, exotic sounds of ancient Celtic tunes. Performers are **Cecelia Webster and Lori Cleland,** who perform Irish songs and ballads on Irish harp, hammer dulcimer, guitar, and banjo; **Marty Somberg, Chris Reitz, and John Babula,** who perform Irish jigs and reels on such folk instruments as the wooden flute, bodhran (Irish drum), tin whistle, and fiddle. Emcee is Bill O'Connor. *7:30 p.m., Slauson Intermediate School, 1019 W. Washington at Ninth St. $5 (children under 12, $2). 668–0568, 769–1052.*

★**Brothers Coffeehouse.** See 3 Friday. 8 p.m.

★**Chamber Choir: U-M School of Music.** This U-M music student ensemble performs English and American choral music from the Elizabethan period to the present. Accompanist is U-M organ professor James Kibbie, winner of the prestigious Grand Prix de Charte International organ competition. Theodore Morrison conducts. *8 p.m., Hill Auditorium. Free. 763–4726.*

Sharon Takacs and Anita Kruse: Kerrytown Concert House. Soprano Takacs sings new songs by pianist-composer Kruse, who sets her poignant love songs to a blend of pop and classical styles. Both women are U-M grads. Reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $7 (students and seniors, $5). Reservations suggested. 769–2999.*

Joanne Shenandoah: U-M Native American Student Association. This young country/folk-style singer-songwriter from Oneida, New York, sings original ballads on Native American themes that have provoked favorable comparisons to Buffy St. Marie. The daughter of an Onondaga chief and a direct descendant of the famous Chief Shenandoah who fed George Washington's starving armies at Valley Forge, Shenandoah began singing with her family at Native American gatherings at age 6. She recently wrote the music for the New York State/National Geographic video, "We Are the Iroquois." She accompanies herself on piano, flute, synthesizers, guitar, and Indian drum and rattle. Her concert is in conjunction with the annual

Ann Arbor Pow Wow (see 18 Saturday listing). *8 p.m., The Ark, 637½ S. Main $9.50. 761-1451.*

"The Bug": EMU Players. Also, March 18 & 19 and 23-25. EMU graduate Dennis Cockrum directs EMU drama students in fellow EMU graduate Richard Strand's comedy about a computer assembler who stumbles onto a computer file that uncovers international plots, slush funds, and a rather unnerving secret about his supervisor. "The Bug" has been selected to be presented at the Actors' Theater in Louisville, Kentucky, as part of the Humana Festival, an annual showcase of several of the nation's top new plays. Director Cockrum currently lives in Chicago, where he won the Joseph Jefferson Citation for Performance, Chicago's equivalent of our Annie Award. He has appeared in several films, including "Code of Silence" and "Above the Law." *8 p.m., Sponberg Theater, Ford St., EMU campus, Ypsilanti. (Take Huron River Drive east to Lowell St. Take Lowell to Ford St. and turn right onto Ford. The theater is on the left, with parking on the right.) Tickets $3 (Thurs.), $5 (Sun.), & $6 (Fri. & Sat.) in advance and at the door. Group discounts available. 487-1221.*

"C Is Four Dancers": U-M Dance Department. See 16 Thursday. 8 p.m.

Dance Concert: People Dancing—Whitley Setrakian and Dancers/Detroit Dance Collective. See 16 Thursday. Tonight's 8 p.m. show is followed at 11 p.m. by a program of dance improvisations and performance art by People Dancing artistic director Whitley Setrakian, new company member Abigail Hornsby, and company apprentice David Salowich. Tickets for the 11 p.m. show are $5 ($3 for those who also attend the 8 p.m. show).

"The Big Show": UAC Comedy Company. See 16 Thursday. 8 p.m.

"Pippin": Greenhills School Drama. See 16 Thursday. 8 p.m.

★**"On Baile's Strand" and "The Death of Cuchulain": Michigan Union Arts Programs.** See 16 Thursday. 8 p.m.

St. Patrick's Day Square and Contra Dance. Rich MacMath calls dances to live music by the Silver String Serenades from Mount Pleasant. All dances taught; no partner necessary. *8-11:30 p.m., Pittsfield Grange Hall, Ann Arbor-Saline Rd. (1/2 mile south of I-94). $5. 994-5650 (days), 475-1481 (eves.).*

J. J. Wall: MainStreet Comedy Showcase. Also, March 18 & 19. Best known as Floyd the bartender in the CBS sitcom "Eisenhower and Lutz," Wall is a whimsical, clever observational humorist who works off topics suggested by the audience. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 cover charge. 996-9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

Sleepy LaBeef: The Blind Pig. Also, March 18. An authentic, first-generation rockabilly legend whose repertoire includes country, blues, and gospel as well, LaBeef is known for his resonant, commanding bass voice and his incendiary live performances. A huge man, he occasionally runs through dozens of Chuck Berry tunes or other portions of his apparently bottomless repertoire in what seems like a single breath. LaBeef has revived his career in the 80s with three LPs on the Rounder label, though only the live LP "Nothin' but the Truth" does anything like justice to his charismatic vitality as a performer. He's also become one of Ann Arbor's favorite performers, in part because he refuses to quit the stage until closing time. Listen to his version of "Let's Talk about Us" on his live LP, or his John Lee Hooker adaptation, "Boogie at the Wayside Lounge," and you'll understand why no one in the audience wants to go home, either. LaBeef spent most of 1988 playing in Europe, and this is his first Ann Arbor show in more than a year. He is backed tonight by a band of local musicians that includes drummer Jakson Spires and bassist Chris Goerke of Drivin' Sideways, steel guitarist Mark O'Boyle of the Bonnevilles, and keyboardist Al Hill of Jeanne and the Dreams. *9:30 p.m., The Blind Pig, 208 S. First. $5 at the door only. 996-8555.*

★**Music Night: Canterbury House.** Also, March 31. An evening of conversation, relaxation, camaraderie, and music with a variety of local folk musicians to be announced. All invited. Musicians interested in getting on the program should call in advance. *10 p.m. (doors open at 9:30 p.m.)-1 a.m., Canterbury House, 218 N. Division at Catherine. Free. 665-0606.*

Dance Jam: People Dancing Studio. See 3 Friday. 10 p.m.

FILMS

MTF. "Gone with the Wind" (Victor Fleming, 1939). Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland. New print made from the original Technicolor strips to celebrate this film's 50th anniversary. See Pick of the Flicks. $5 (students, $4.25; members, $2.50). Mich., 7 p.m. **SS. "Diehard"** (John McTiernan, 1988). Through March 18. Bruce Willis. SA, 8 & 10 p.m. & midnight. **U-M Armenian Film Festival. "Shadows of Forgotten Ancestors"** (Sergei Paradzhanov, 1964). Extravagant, colorful drama based on a Carpathian legend about two lovers separated by poverty and a family feud. Ukrainian, subtitles. FREE. AH-A, 7 p.m. **U-M Program in Film and Video Studies. "Stan Brakhage Films."** Screening of this experimental filmmaker's **"The Whole Shebang"** (1982), which is in 3-D. FREE. Lorch, 7:30 p.m.

18 SATURDAY

★**Annual Spring Open House: Nielsen's Flowers.** Also, March 19. Visitors are invited to see the store in full seasonal bloom before Easter buyers have depleted the stock of Easter, day, and tiger lilies, tuberous begonias, azaleas, chrysanthemums, pansies, tulips, daffodils, hyacinths, and many more varieties of flowering plants. Discounts, refreshments, and entertainment. *8:30 a.m.-5 p.m., 1021 Maiden Lane. Free. 994-6112.*

Co-Rec Volleyball Tournament: Washtenaw County Parks and Recreation Commission. Six-member co-rec teams compete in two flights of round-robin play, with the winners of each flight meeting in a championship match. Awards for top two teams. *9 a.m.-4 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). $30 per team. Limit of 10 players per roster. Limited to 12 teams. Registration required. 971-6337.*

★**"Staged Hands: Sign Language Translation in the Theater": U-M Institute for the Humanities/ U-M Theater Department/Communications Department/Rackham Graduate School/Affirmative Action Office.** See 17 Friday. Today: Panel discussion on **"Linguistic and Cultural Considerations of Sign Language Theater"** (9-10:30 a.m.) with Madonna College sign language professor Dennis Berrigan, deaf actor and storyteller Sam Supalla, and U-M linguistics professor Frances Trix. From 11 a.m. to 12:30 p.m., the members of the National Theater of the Deaf lead a hands-on workshop exploring acting techniques in sign language theater. The workshop is limited to 30 participants, but anyone may observe. (Prospective participants should call U-M theater professor Hilary Cohen at 764-5350 or, if hearing-impaired, use the TDD number, 764-5395). The conference winds up with a panel discussion (2-3:30 p.m.) on **"Performance Aesthetics of Sign Language Theater"** with NTD member Andrew Vasnick and St. Clair College sign language professor Mary Wells. Conference participants are encouraged to attend tonight's performance of "King of Hearts" by the NTD (see listing). *9 a.m.-12:30 p.m., 2-3:30 p.m., Trueblood Theater, Frieze Bldg., 105 S. State.*

16th Annual Pioneer Craft Fair: Dexter Area Historical Society. 55 artists and craftspeople demonstrate and sell traditional folk art and modern adaptations, including spinning, weaving, pottery, candle-making, soap-making, doll-making, marquetry, needlework, and more. Also, a raffle, a bake sale, and a luncheon. Proceeds to benefit the Dexter Area Museum. *10 a.m.-4 p.m., Dexter High School, 2615 Baker Rd., Dexter. (Take exit 167 off I-94 and go north 2 miles.) $1.50 (students, $.50; children under 5, free). 426-2519.*

1989 Midwest Juggling Arts Festival: Jugglers of Ann Arbor. 200 jugglers and other circus arts performers from around the U.S. gather for a day of club passing, cigar box and devil sticks manipulation, hat tricks, magic tricks, acrobatics, clowning, unicycling, rope tricks, yo-yoing, top spinning, baton twirling, and more. The public is invited both to watch the various performers and to gain some hands-on experience. Many of the participants offer workshops in their specialties, and documentary and educational videos are shown throughout the day. Today's festivities conclude with a **"Jugglers Party"** beginning at 10 p.m. at Hidden Valley Clubhouse (600 Hidden Valley, off S. State just north of Eisenhower). Also, sale and raffle of juggling props. Related events include a free open practice session for festival participants on March 17 (Michigan Union Pendleton Room, 3 p.m.-midnight) and a Jugglers Brunch at Hidden Valley Clubhouse tomorrow. And of course, almost all the participants will be attending tonight's Flying Karamazov Brothers show (see below). *10:30 a.m.-5:30 p.m., Chippewa Racquet Club, 2525*

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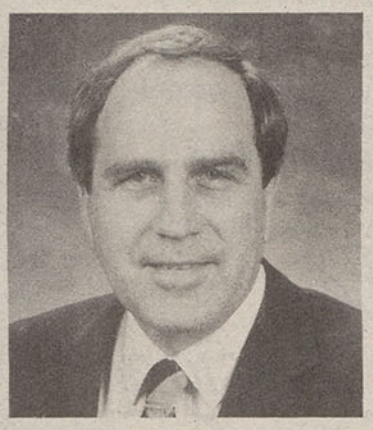

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Golfside Rd. Tickets $15 in advance by March 11, $20 at the door. Jugglers Party: $5 (free to festival participants). 994-0368.

"Star Talk"/"First Light": U-M Exhibit Museum Planetarium. See 4 Saturday. 10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("First Light").

Michigan High School Basketball Tournament. See 17 Friday. Today: Finals in Class B (11 a.m.), Class A (2:30 p.m.), Class D (7 p.m.), and Class C (8:30 p.m.).

★ **Tempting Trios: Kitchen Port.** All invited to taste samples from this cookbook by the U-M Conger alumnae group. Proceeds from cookbook sales go to U-M scholarships for women. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

"The Reluctant Dragon": String Puppet Theater (Ann Arbor Recreation Department). Local puppeteer Bill Siemers presents this puppet drama adaptation of the popular tale, using his beautifully hand-carved marionettes and the voices of local actors. For children ages 4 and up. String Puppet Theater's shows usually sell out. *11 a.m.-1 p.m., Slauson Intermediate School, 1019 W. Washington. Tickets $4 (children, $3; groups of 10 or more children, $2.50 each) in advance at the Recreation Department (2800 Stone School Rd.) and at the door (if available). 994-2326.*

★ **"Wargames Festival": Time and Relative Dimensions in Ann Arbor.** All invited to watch "Wargames," a 3½-hour, 10-episode "Dr. Who" story, the last to feature Patrick Troughton as Dr. Who. "Dr. Who" is a syndicated British sci-fi TV show. Refreshments. *Noon, room 296 Dennison Bldg., 501 E. University. Free. 764-2901, 662-3508.*

17th Annual Ann Arbor Pow Wow: U-M Native American Student Association/U-M Minority Student Services. Also, March 19. More than 4,000 visitors are expected to attend this gathering of Indians from throughout the Great Lakes, traditionally the largest in the state. The biggest attraction is the dancing and drum contests, with children (1-4:30) and teens (6:30-10 p.m.) competing today and adults (1-5 p.m.) tomorrow. Also, adult contestants offer exhibitions at today's two shows, and there are specialty dance exhibitions during all three shows, including traditional dancing for men and women ages 45 and older, grass dance, and jingle dress. Other attractions include displays and sale of traditional crafts and other festivities. Costumes range from the informal (T-shirts) to spectacular feathered affairs. Indian participants outnumber others. Also, in conjuction with the Pow Wow, a concert by Native American folksinger Joanne Shenandoah (see 17 Friday listing). *1-4:30 & 6:30-10 p.m., U-M Coliseum, Hill St. at S. Fifth Ave. Tickets $6 (seniors & children, $3; families, $15) per day, $10 for both days in advance and at the door. Group and student discounts available. 763-9044.*

★ **"From Sap to Syrup": Waterloo Natural History Association.** Join WNHA naturalist Carol Strahler for a walk along the Lowland Woods trail, and learn how maple trees produce their sugary sap, the Indian and pioneer history of maple sugaring, and how you can tap trees to make your own maple syrup. *1 p.m. Meet at Gerald Eddy Geology Center (formerly Waterloo Nature Center) parking lot, Bush Rd., Chelsea. (Take I-94 west to exit 157, follow Pierce Rd. north to Bush Rd., and go west on Bush Rd. The Geology Center is on the left.) Free. 475-8307.*

★ **Spring Fashion Show: Arborland Consumer Mall.** Arborland merchants present spring fashions for the entire family. *1 & 4 p.m., Arborland Mall. Free. 971-1825.*

"The Phantom Tollbooth": Young People's Theater. See 3 Friday. 1 & 4 p.m.

★ **U-M Women's Tennis vs. Western Michigan University.** *Noon, U-M Track & Tennis Bldg., S. State at Hoover. Free. 763-2159.*

Maura O'Connell: The Ark. Dubbed "the girl with the nightingale voice," this Irish-American singer is a former member of De Danann, whose first solo LP was named Best Debut Album in 1984 by the Irish pop magazine *Hot Press*. The same magazine also named O'Connell Best Female Vocalist twice, and she finished just behind U2 in its Act of the Year poll. A major hit at the 1988 Ann Arbor Folk Festival. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

The Square Dance Section: U-M Faculty Women's Club. Dancers of all levels (instruction available) are invited to participate in this relaxed group. Caller is Ed Henson. Bring your own partner. *8 p.m., Forsythe Intermediate School, 1655 Newport Rd. $5 guest fee. 996-0332.*

"As Time Goes By": Huron Valley Chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. James Stephens directs this 50-voice chorus in performances of songs by Irving Berlin, songs from Disney movies, Irish songs, and such barbershop favorites as "Darkness on the Delta," "Caroline," and "Chord Busters' March." Also, performances by three quartets from the local chapter of SPEBSQSA and two guest quartets, the **Chicago Chord of Trade,** 3rd place medalists in the 1988 national SPEBSQSA competition, and the **Merry Muggs,** a Racine, Wisconsin, quartet known for their mixture of comedy and song. *8 p.m., Pioneer High School Auditorium, 601 W. Stadium at Main. Tickets $7 (students & seniors, $5) in advance, $8 (students & seniors, $6) at the door. 769-8169 (weekdays).*

33rd Annual Best Concert Ever: U-M Friars. Concert by this popular, exuberant all male a cappella octet. Program includes reggae, ballads, and 50s doo-wop. *8 p.m., Rackham Auditorium. Tickets $4 at the Michigan Union Ticket Office and at the door. 996-5625*

"Moon & Lee: Duo Pianists": Kerrytown Concert House. Originally from Seoul, South Korea, these two talented young pianists made their solo debuts with the Seoul Philharmonic Orchestra at the age of 10. These days, Yong Hi Moon and Dai Uk Lee live in Michigan and teach at MSU. As a piano duo, they have given recitals throughout the U.S. and in Korea. Program: Dvorak's Slavic Dances, Schubert's Fantasie in F Minor, and Smetana's Moldau (arranged for 4 hands by the composer). *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seats, $12). Reservations suggested. 769-2999.*

★ **Early Music Concert: U-M School of Music.** Performance by a trio of U-M music professors and local early-music stars: harpsichordist Edward Parmentier, recorder player Beth Gilford, and viola da gamba player Enid Sutherland. Program: Telemann's Recorder Concerto, Handel's Oboe Sonata, Biagio Marini's Sonata for Three Treble Instruments, and more. *8 p.m., U-M School of Music Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763-4726.*

Avant-garde, highbrow humor meets the Marx Brothers when America's premier juggling act, The Flying Karamazov Brothers, performs at the Michigan Theater, Sat., March 18.

Townes Van Zandt: The Ark. A low-key, almost deadpan vocalist, Van Zandt is best known for laid-back, honky-tonk-flavored original songs that have been covered by everyone from Waylon Jennings to Steve Earle, who calls Van Zandt "the best songwriter in the whole world." *8 p.m., The Ark, 637½ S. Main. $9.50 (students & members, $7.50) at the door only, 761-1451.*

"King of Hearts": The National Theater of the Deaf (U-M Office of Major Events). This internationally acclaimed Washington, D. C.-based theater group presents a production, in English and sign language, of Philippe de Broca's offbeat comedy about a WW I soldier who is ordered to dismantle a bomb in a nearly abandonded French town inhabited only by residents of an insane asylum. The company, whose captivating style has been called "sculpture in the air" by critics, has given over 5,000 performances in 26 countries and is the only

professional theater company in America to have performed in all 50 states. Last August, they represented the U.S. at the first Tokyo International Theater Festival. *8 p.m., Power Center. Tickets $15 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. To order by phone, call 763-TKTS.*

The Flying Karamazov Brothers: Michigan Theater Foundation Serious Fun Series. Billed as a cross between the Marx Brothers and the Barnum & Bailey Circus, these "New Age vaudevillians" are regarded as America's premier juggling act. Their appeal is based on an unusual blend of avant-garde, highbrow humor ("circus for grown-ups," in one reviewer's words) with exquisitely hilarious slapstick. The act's stage name is one of their jokes. The five-man troupe doesn't do any acrobatics. They aren't Russian (they are all northern California natives). And they aren't even brothers. Their show of "juggling and cheap theatrics," as they call it, is a fast-paced mixture of virtuoso juggling—everything from meat cleavers, umbrellas, and slime to bowling balls, cameras, and cats—with parodies of literary classics, political and musical jokes, and assorted psychic and physical stunts. "Prepare yourself for a splendid entertainment that won't insult your intelligence or your stupidity," they promise. *8 p.m., Michigan Theater. Tickets $16.50 at the Michigan Theater in advance and at the door. To charge by phone, call 668-8397.*

Violent Femmes: U-M Office of Major Events. This acoustic-flavored all-male rock 'n' roll trio from Wisconsin burst onto the fertile postpunk scene in the early 80s with a series of records that contained some of the most boldly original and passionate music of the decade. The band was put on hold for four years while its leader, songwriter and vocalist Gordon Gano—a minister's son—devoted his energies to the equally offbeat rockin' gospel band Mercy Seat. The recently released "3," the band's first album since 1985, features a return to the ominously low-volume/high-speed neo-garage-rockabilly sound of their first record, a perfect counterpoint to Gano's pentecostal vocal fervor and his weird-humored, frightfully hungry-spirited songs about love, loneliness, and chilly sin. Possessed of a lyrical sensibility at once visionary and savage and singing in a wildly mercurial multiplicity of voices, Gano is regarded by some rock 'n' roll fans as the greatest talent of his generation; to many others he's just the biggest noise. Check this band out, and judge for yourself. *8 p.m., Hill Auditorium. Tickets $16.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets, and at the door. To charge by phone, call 763-TKTS or 1-423-6666.*

"Flight of the Quetzal": Los Muchachos (Salvadoran Support Committee). Also, March 19 (different location). Los Muchachos is David Perrigo and George Sanchez, an acclaimed two-man theater troupe that travels around the country performing original plays based on their experiences living and traveling in Latin America. Their current production uses drama, music, and slide projections to tell the story of the friendship that develops between a Central American guide and a North American who is searching for the resplendent quetzal, an endangered Central American bird. Proceeds to benefit the National Union of Earthquake Victims of El Salvador. *8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Tickets $8 (students & seniors, $5) in advance and at the door. 769-3095.*

"The Big Show": UAC Comedy Company. See 16 Thursday. 8 p.m.

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. See 9 Thursday. 8 p.m.

"C Is Four Dancers": U-M Dance Department. See 16 Thursday. 8 p.m.

Dance Concert: People Dancing—Whitley Setrakian and Dancers/Detroit Dance Collective. See 16 Thursday. Tonight's 8 p.m. show is followed at 11 p.m. by a program of dance improvisations and performance art by People Dancing artistic director Whitley Setrakian, new company member Abigail Hornsby, and company apprentice David Salowich. Tickets for the 11 p.m. show are $5 ($3 for those who also attend the 8 p.m. show).

"Pippin": Greenhills School Drama. See 16 Thursday. 8 p.m.

"The Bug": EMU Players. See 17 Friday. 8 p.m.

J. J. Wall: MainStreet Comedy Showcase. See 17 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

Sleepy LaBeef: The Blind Pig. See 17 Friday. 9:30 p.m.

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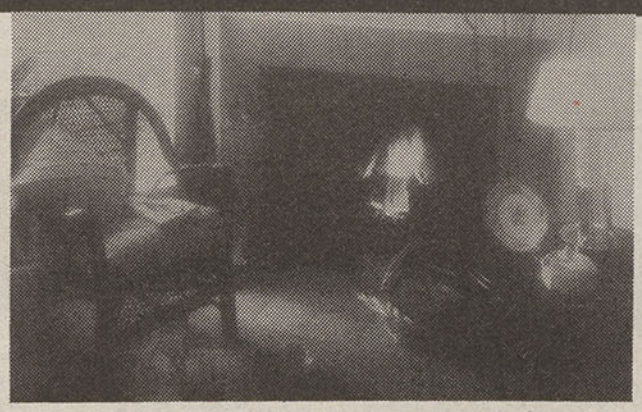

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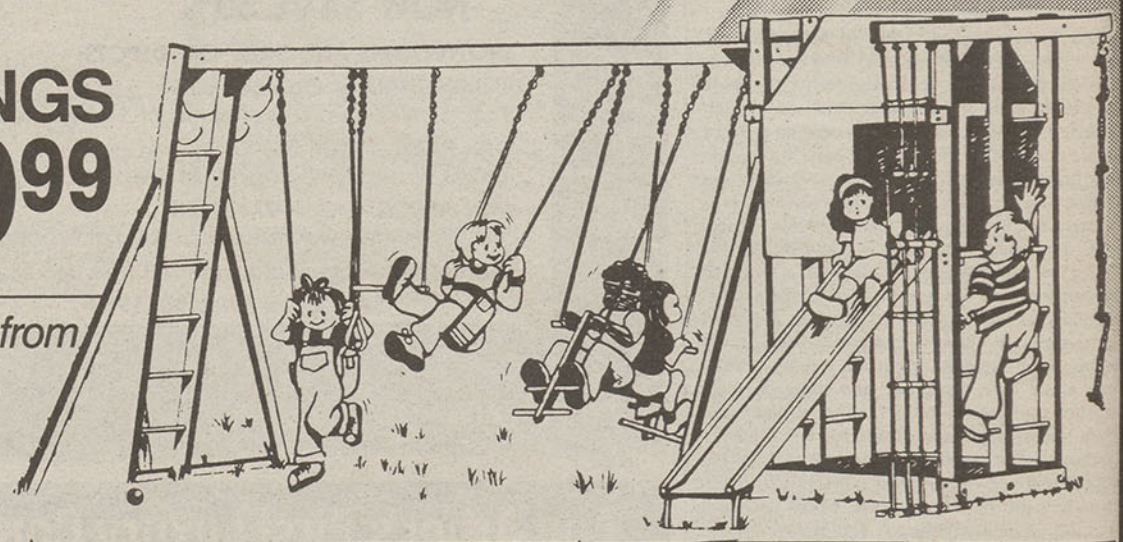

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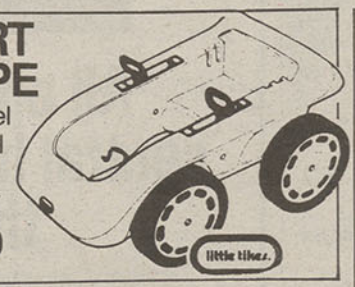

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The Pound House's 4th Annual Children's International Festival features display booths, live entertainment, costumes, toys, musical instruments, and film adaptations of stories representing a variety of cultures throughout the world. All invited to come dressed in costumes reflecting their cultural heritage. Sun., March 19.

FILMS

AAFC. "Sammy and Rosie Get Laid" (Steven Frears, 1988). Wickedly funny contemplation of a marriage edging toward anarchy set in modern London. MLB 4; 7 & 9 p.m. **U-M Armenian Film Festival. "The Color of Pomegranates"** (Sergei Paradzhanov, 1969). Film biography of the 18th-century Armenian poet Sayadin, better known as Sayat Nova. Armenian, subtitles. FREE. AH-A, 7 p.m. **CG. "Weekend"** (Jean-Luc Godard, 1967). Political tract against the decadence of Western capitalist society. French, subtitles. Nat. Sci., 7 & 9 p.m. **MED. "The Quiet Man"** (John Ford, 1952). John Wayne, Maureen O'Hara, Barry Fitzgerald. See Pick of the Flicks. MLB 3; 7 p.m. **"Hataril"** (Howard Hawks, 1962). John Wayne, Red Buttons, Elsa Martinelli. MLB 3; 9:15 p.m. **SS. "Diehard"** (John McTiernan, 1988). Through March 18. Bruce Willis. SA, 8 & 10 p.m.

19 SUNDAY

★ **Lake St. Clair Field Trip: Washtenaw Audubon Society.** Club member Jim Ballard leads a trip to the Canadian shore of Lake St. Clair to see thousands of migrating tundra swans returning to their Arctic nesting areas from the Carolinas. Tundra swans are impressively graceful and powerful flyers. Unlike geese or ducks, they launch themselves into the air with astonishing ease. Dress for the weather, and bring a lunch. The group returns to Ann Arbor at approximately 2 p.m. *8 a.m. Meet at Pittsfield School, 2543 Pittsfield Blvd. Free. 663-3856.*

★ **"The Future of Education": Ann Arbor Unitarian Fellowship.** Talk by U-M English professor emeritus Warner Rice. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.*

★ **Parker Mill Forest Park: Washtenaw County Parks and Recreation Commission.** Popular WCPARC naturalist Matt Heumann explains the origins and benefits of Forest Park's bubbling springs and points out the many plants that thrive on their waters. Be prepared for mushy ground. *10 a.m. Meet at the WCPARC offices in the County Service Center, 4133 Washtenaw (entrance on Hogback Rd.). 971-6337.*

★ **Annual Spring Open House: Nielsen's Flowers.** See 18 Saturday. Also, at 2 p.m. today, a wedding floral and fashion show. 10 a.m.-5 p.m.

★ **Purim Carnival: Jewish Cultural Society/Hashachar/Hebrew Day School/Jewish Community Center Preschool.** A Purim play, games and prizes, a costume parade for all ages, hamantaschen cookies, and pizza and other snacks. A joyous Jewish holiday, somewhat akin to Mardi Gras, Purim celebrates the Jewish Queen Esther's intercession with her gentile husband, King Ahasuerus, on behalf of the Jewish people. *11:30 a.m.-2 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. (Small charge for games & snacks.) 971-0990.*

★ **Ninawkee Trail Hike: Sierra Club.** Club member Vince Smith leads a hike along this trail in the Waterloo Recreation Area. All invited. *1 p.m. Meet at City Hall parking lot for directions. Free. 1-231-1257.*

★ **4th Annual Children's International Festival: Pound House Children's Center.** Display booths, live entertainment, costumes, toys, musical instruments, and film adaptations of stories representing a variety of cultures throughout the world. Children ages 3-12 and their parents can learn art techniques from a variety of cultures, have their names written in other languages, and try on native costumes. Children are encouraged to come dressed in costumes reflecting their cultural heritage. Pound House is the U-M's preschool/day-care center. *1-3:30 p.m., Michigan Union Ballroom. Free. 764-2547.*

17th Annual Ann Arbor Pow Wow: U-M Native American Student Association/U-M Minority Student Services. See 18 Saturday. 1-6 p.m.

★ **"The New Michigan State Library": Genealogical Society of Washtenaw County.** Talk by Ann Arborite Carol Callard, special collections librarian at the state library in Lansing. Followed by a class on "Soundex and Census" presented by Kathy Horning, a Hartland resident who teaches genealogy in the Livingston County Adult Education Program. *1:30 p.m., Washtenaw Community College Liberal Arts & Science Bldg., lecture hall #2, 4800 E. Huron River Drive. Free. 482-5520.*

★ **"Reunion Sunday": Huron Valley Community Church.** All are invited who ever attended worship or social events at HVCC, Ann Arbor's only gay church, or its predecessor, the Metropolitan Christian Church. The program includes a Palm Sunday worship service (2 p.m.), a social hour (3:30 p.m.), and a catered buffet banquet with live entertainment (5 p.m.). *2 p.m., Huron Valley Community Church, 1001 Green Rd. Free, but reservations are requested by writing HVCC at 1001 Green Rd., Ann Arbor 48105.*

★ **U-M Women's Tennis vs. EMU.** *2 p.m., U-M Track & Tennis Bldg., S. State at Hoover. Free. 763-2159.*

"First Light": U-M Exhibit Museum Planetarium. See 4 Saturday. 2, 3, & 4 p.m.

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. See 9 Thursday. 2 & 7 p.m.

Dance Concert: People Dancing—Whitley Setrakian and Dancers/Detroit Dance Collective. See 16 Thursday. 2 p.m.

"Flight of the Quetzal": Los Muchachos (Salvadoran Support Committee). See 18 Saturday. *2 p.m., Slauson Intermediate School, 1019 W. Washington.*

"The Bug": EMU Players. See 17 Friday. 2:30 p.m.

★ **"A Soldier's Dilemma in the Territories": Hillel.** Lecture by Israeli Aaron Wolfe, who served in Hebron during the uprising. *3 p.m., Hillel, 1429 Hill St. Free. 769-0500.*

"Classics Encored": Ann Arbor Silent Film Society. See 5 Sunday. Today's first feature, an abridged version of **"The Light of Faith"** (Clarence Brown, 1922), stars Lon Chaney, Sr., and Hope Hampton. Second feature: **"Sunrise: A Story of Two Humans"** (F. W. Murnau, 1927) stars Janet Gaynor and George O'Brien in an early sound classic with a memorable orchestral score. *3 p.m., Berkshire Hilton, 610 Hilton Blvd. $2.50 (members, $1.50) donation. 761-8286, 761-7800.*

★ **"The Art of Sergei Paradzhanov": U-M Armenian Studies Program.** Lecture by U-M Slavic languages and literature professor Herb Eagle, in conjunction with the showing of three of this renowned Soviet-Armenian filmmaker's films during the U-M Armenian Film Festival (see March 17-19 Films listings). *4 p.m., Angell Hall Auditorium A. Free. 747-2237.*

★ **9th Annual Faculty Artists Concert: University Musical Society/U-M School of Music.** This annual concert showcases the considerable talent of the U-M School of Music faculty members. Performers include violin professor Andres Cardenes, clarinetist Fred Ormond, and pianists Katherine Collier, Ellen Weckler, and Nina Lelchuk. Program: Beethoven's Violin Sonata in C Minor; Brahms's Clarinet Sonata in F Minor; Prokofiev's Sonata No. 3 in A Minor; and Schubert's Impromptus in B-flat, G-flat, and A-flat. *4 p.m., Hill Auditorium. Free. 763-4726.*

"Steven Somers in Concert." A concert of original electronic music, in styles ranging from minimalist to abstract sonic collage, by this local music teacher who holds an M.A. in music from EMU. The performance blends taped music with live playing of synthesizers and samplers. Also, Somers premieres his latest work for guitar, "Excursions for Classic Guitar." Some guests may also appear. *4 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Tickets $6 (students & seniors, $4) by reservation and at the door. 668-6211.*

"The Phantom Tollbooth": Young People's Theater. See 3 Friday. 4 p.m.

Ann Arbor Symphony Orchestra. After several months conducting in Europe, U-M music professor **Richard Rosenberg** returns to Ann Arbor to lead the AASO. The program is highlighted by Tchaikovsky's demanding Variations on a Rococo Theme. Guest cello soloist is U-M music professor Jeffrey Solow, who is in demand throughout the U.S. as a soloist and ensemble player. Also, Rossini's Overture to Il Signor Bruschino and Dvorak's Symphony No. 8 in G Major. *4:30 p.m., Michigan Theater. Tickets $12-$15 (students & seniors, $10-$13; children, $4) in advance at the Michigan Theater box office and at the door. 994-4801.*

★ **Israeli Dancing: Jewish Community Center.** See 5 Sunday. 4:30-6 p.m. (elementary school children), 8:30-10 p.m. (adults).

★ **"Metaphysical Bible Interpretation: The Gospel of Matthew": School of Metaphysics.** See 12 Sunday. 6:30-7:30 p.m.

★ **"The Lifted Sails: Dante and the Song of Easter": Canterbury House Lenten Series.** Lecture by U-M English professor Ralph Williams. *7 p.m., Canterbury House, 218 N. Division. Free. 665-0606.*

★ **"Cooking of Aztec Mexico": Ann Arbor Culinary Historians.** Lecture by Liz Brumfiel of Albion College. All invited. *7-9 p.m., Washtenaw County Cooperative Extension Services, 4133 Washtenaw. Free to first-time visitors ($15 annual membership dues include newsletter). 663-4894.*

★ **Monthly Meeting: Washtenaw County American Civil Liberties Union.** All invited to ask questions or address the ACLU board on any civil liberties matter. *7:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. For information about tonight's meeting or for any ACLU-related inquiries, call 995-2258.*

Veteran lyricist and composer Sheldon Harnick shares music and moments from his illustrious career at Lydia Mendelssohn Theater, Sun., March 19. U-M musical theater students perform highlights from his award-winning productions, including "Fiddler on the Roof," "Fiorello!," and "A Wonderful Life."

"An Evening With Sheldon Harnick": U-M Musical Theater Program/Kerrytown Concert House. Sheldon Harnick, a Tony- and Pulitzer Prize-winning lyricist and composer who is in town to oversee the premiere production of his new musical, "Dragons," next month, shares entertaining moments from his illustrious career as well as personal insights about his life and work. U-M Musical Theater students perform highlights from his award-winning productions, including "Fiddler on the Roof," "Fiorello!," "She Loves Me," and "A Wonderful Life." Hosted by U-M musical theater program director Brent Wagner. Musical director is Jerry DePuit and choreographer is Tim Millet. Harnick's appearance at Kerrytown Concert House three years ago was a runaway success, so get your tickets early. *7:30 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Tickets $9 & $12.50 in advance at the Michigan League ticket office. To charge by phone, call 764-0450.*

Bruce Cockburn: U-M Office of Major Events. A major star in Canada, where he has won ten Juno awards and is regarded as a peer of fellow Canadians Neil Young and Joni Mitchell, this Toronto-based singer-songwriter is still trying to move beyond his status as a cult favorite in the U.S. Cockburn's only major U.S. hit came in 1979 with the single "Where the Lions Are," but "If a Tree Falls," the ecologically minded single on his new

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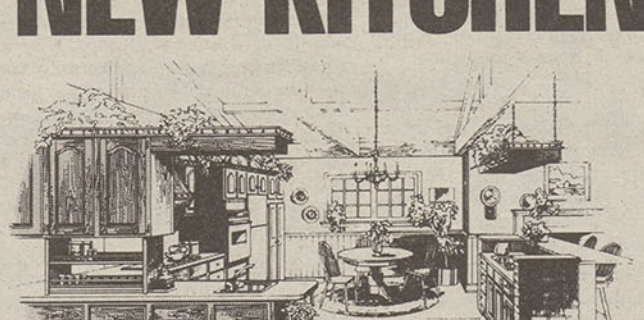

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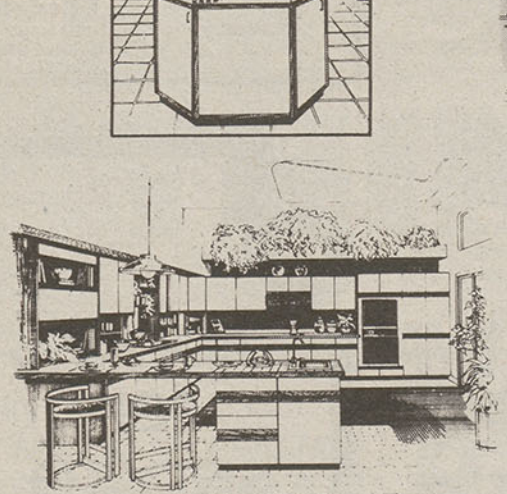

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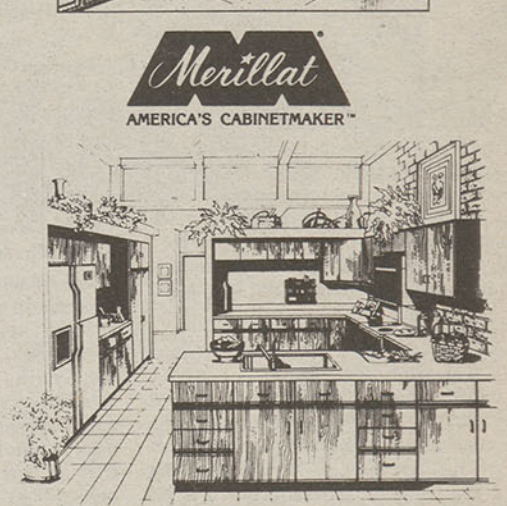

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LP, "Big Circumstance," has broken into American top-40 playlists and is showing signs of becoming a hit. Cockburn is best known for his articulate, imaginatively impressionistic songs—written from a leftist, Christian mystic perspective—and for his riveting, rhythmically varied folk-to-jazz guitar stylings. He appears tonight with his 5-piece band. *7:30 p.m., Power Center. Tickets $14.50 & $16.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets, and at the door. To charge by phone, call 763-TKTS or 1-423-6666.*

Sandy Lee Storrer: Homegrown Women's Music Series. This very popular and talented local singer-actress-comedienne is known for her musical parodies and comic characters, including Vivian Lillian the lounge singer and Betty Lee the country star. Preceded by an **open mike** (7–7:45 p.m.) for any women who want to sing, recite poetry, do comedy, etc. *8 p.m., The Ark, 637½ S. Main. $5 (or sliding scale based on ability to pay) at the door only. For information, call Kriss at 995-3953.*

J. J. Wall: MainStreet Comedy Showcase. See 17 Friday. Nonsmoking show. 8 p.m.

FILMS

Ann Arbor Silent Film Society. See listing above. Berkshire Hilton, 3 p.m. **C2. "Experimental Shorts."** Includes Luis Bunuel and Salvador Dali's **"Star of the Sea"** (1928) and **"Un Chien Andalou"** (1928), David Lynch's **"Grandmother"** (1970) and **"Alphabet,"** and numerous shorts by Man Ray. AH-A, 7 p.m. **"Eight Times Eight"** (Jean Cocteau). AH-A, 9 p.m. **U-M Armenian Film Festival. "The Legend of Suram Fortress"** (Sergei Paradzhanov, 1985). Film adaptation of a Georgian legend about the heroism of Georgian soldiers defending their country. Georgian, subtitles. FREE. AH-A, 4:45 p.m.

20 MONDAY

★**"Intellectual Aesthetics, Woman's Work, Labors of Love, Stitching Memories, Thunder Thighs, Woman of Substance, Quest for Essence, Containers of Belief, and African American Heritage": U-M School of Art.** Slide-illustrated lecture by fiber artist Joyce Scott, a U-M King/Chavez/Parks visiting professor. *4 p.m., U-M School of Art, 2104 Art & Architecture Auditorium, Bonisteel Blvd., North Campus. Free. 764-0397.*

★**Evening Voyages: Ann Arbor Public Library.** See 6 Monday. Tonight's topic: **"Buzzards, Crawlers, and Stingers."** 7:30–8:15 p.m.

★**"Costa Rica: The Democratic Alternative": Coalition for Democracy in Latin America.** Talk by Fausto Amador, director of COPAN in Costa Rica, the largest community-constructed housing project in Central America. *8 p.m., Rackham Amphitheater (4th floor). Free. 668-0348, 996-0953.*

★**Writers' Series: Guild House.** Poetry readings by U-M creative writing students Anee Fisher, Maria Tassi, and Hilda Baker. *8 p.m., Guild House, 802 Monroe. Free. 662-5189.*

★**Michigan Youth Band and Symphony: U-M School of Music.** Annual spring performance by these U-M-sponsored ensembles of talented high school students from southeastern Michigan. The program includes Britten's A Young Person's Guide to the Orchestra, Dello Joio's Scenes from the Louvre, and other works. U-M music professor Donald Schleicher and U-M grad student Louis Bergonzi conduct. *8 p.m., Rackham Auditorium. Free. 763-4726.*

FILMS

No films.

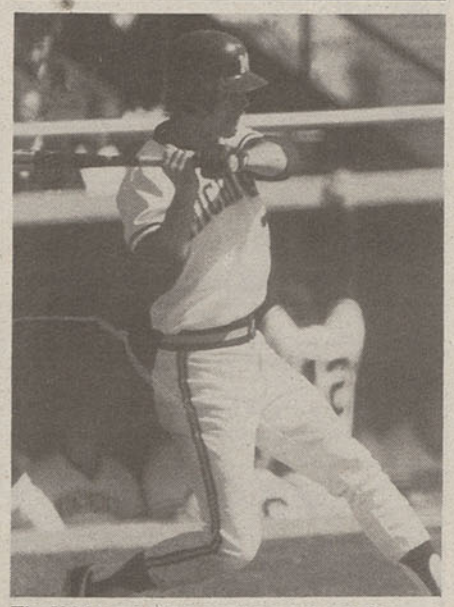
21 TUESDAY

★**"A Viewpoint from China": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** Talk by Chinese native Zhen Zhen Song, a U-M urban, technological, and environmental planning grad student. *Noon, U-M International Center, 603 E. Madison. Free. 662-5529.*

U-M Baseball Doubleheader vs. Grand Valley State College. Opening home game of the season for the U-M team, recently returned from its spring tour of Florida. U-M baseball is a very popular spectator sport: tickets are cheap and always available, the level of play is very high, and Ray Fisher Stadium—one of the few university parks with enclosed bleachers—is a great place to watch a game. The crowds number between 500 and 800 early in the season, growing to 2,000–3,000 as the weather and the competition heat up.

A perennial national power, the U-M team is coming off a 48–19 season in which it won the regular-season Big Ten championship, finishing 3rd in the Big Ten tournament. Coach Bud Middaugh has won six Big Ten tournament titles and compiled an overall record of 416–130–1 in nine years at U-M. 1989 figures to be something of a rebuilding year for U-M, as several of its best players graduated in 1988. Nonetheless, the current team was ranked 24th in the pre-season national poll published in *Baseball America*, which also picked U-M to win the Big Ten championship.

Key returning veterans include outfielders Phil Price (.321 with 10 homers and a team-leading 49 RBI), Greg McMurtry (a .333 hitter in tournament play after hitting only .228 in the regular season), and Jim Durham (who missed most of last season with injuries after hitting .378 as a sophomore), along with catcher Mike Gillette and first baseman Greg Hager. Veteran pitchers include two strikeout artists, righty Mike Grimes (7–2 with 72 K's in 74⅓ IP) and lefty Ross Powell (5–1 and 2 saves with 57 K's in 56⅔ IP). Freshmen expected to get a lot of playing time include pitcher Russell Brock, first baseman-pitcher Jason Pfeff, left-handed-hitting third baseman Tim Flannelly, and catchers Mike Matheny and Todd Winston. *2 p.m., Ray Fisher Stadium. $2 (students, $1). 764-0247.*



The U-M baseball home season opens at Ray Fisher Stadium, Tues., March 21, and that means spring! Outfielder Phil Price led the team in RBI last year.

★**"How Did Humans Evolve?: Reflections on the Uniquely Unique Species": U-M Russel Lecture.** U-M evolutionary biology professor Richard Alexander, also curator of insects at the U-M Museum of Zoology, delivers the annual Russel Lecture, the U-M's highest honor to a senior faculty member. *4 p.m., Rackham Amphitheater (4th floor). Free. 764-6270.*

★**"Their Eyes Were Watching God: The Personal Dimension": U-M King/Chavez/Parks Visiting Professor Program/U-M Rackham School of Graduate Studies.** Lecture by University of Oklahoma professor Robert Hemenway, author of *Zora Neale Hurston: A Literary Biography*. Part of a lecture series on Zora Neale Hurston's classic 1937 novel, *Their Eyes Were Watching God. 4 p.m., Rackham West Conference Room. Free. 764-6146.*

★**"Looking for Robert de Luzaraches, Master Mason of Amiens Cathedral": Kelsey Museum of Archaeology.** Slide-illustrated lecture on this medieval French cathedral by Columbia University art history and archaeology professor Stephen Murray. This lecture is held in conjunction with the Kelsey's new exhibit, "The Parish Church of Saint Maclou in Rouen: Late Gothic Plan Design in Normandy" (see Galleries). *5 p.m., 180 Tappan Hall, 519 S. State. Free. 764-9304.*

★**Drop-in Storytimes: Ann Arbor Public Library.** See 14 Tuesday. 4–4:30 & 7:30–8 p.m.

★**"Plants on the Edge": U-M School of Natural Resources/Sierra Club.** Talk by U-M botany and biology professor Edward Voss, also curator of the U-M Vascular Plants Herbarium. *7 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. 747-4333.*

★**Weekly Meeting: Jugglers of Ann Arbor.** See 7 Tuesday. 7–10 p.m.

★**"Depression: It's Not Just for Adults Anymore": U-M Medical Center Health Night Out.** Lecture by Norman Alessi, U-M psychiatry professor and director of the U-M Child Psychiatry Diagnostic & Research Unit. *7:30–9:30 p.m., Kellogg Eye Center Auditorium, 1010 Wall St. Free. 764-2220.*

★**U-M Central America Awareness Week: Latin American Solidarity Committee/Michigan Student Assembly Peace & Justice Committee.** Also, March 22–25 & 27 (different locations). First in a series of educational programs designed to provide an alternative to what organizers call the "distortions and disinformation" about Central America propagated by the U.S. government and mainstream media. Today: A panel discussion on **"Conflicts and Popular Movements in Guatemala,"** with U-M anthropology professor John Watanabe, *Labor Notes* staffer Jane Slaughter, and Detroit attorney Emerina Mendoza, a member of the Detroit Guatemala Committee. *7:30 p.m., Michigan Union Anderson Room. Free. 665-8438.*

★**"Nicaragua: The Fight for Democracy": Coalition for Democracy in Latin America.** Lecture by Carlos Huembes Trejor, secretary general of both the Confederation of Nicaraguan Workers and the Democratic Coordinator, Nicaragua's civic opposition alliance. *8 p.m., Rackham Amphitheater (4th floor). Free. 668-0348, 996-0953.*

★**"Recent Work": U-M College of Architecture & Urban Planning Lecture Series.** University of Pennsylvania architecture and urban design professor Adele Santos, also a principal in Santos Architects, discusses her recent architectural projects. *8 p.m., Rackham Amphitheater (4th floor). Free. 764-1300.*

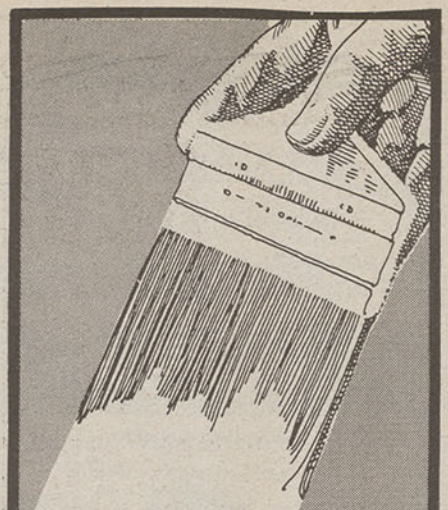
★**"The Owyhee: Wilderness Canoeing in Oregon and Idaho": Bivouac Adventure Travel Series.** See 7 Tuesday. Tonight: slide-illustrated lecture by former Ann Arborite Phil Lansing, currently director of CanoeSport Idaho. 8 p.m.

★**Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** See 7 Tuesday. 8 p.m.

Rosalie Sorrels: The Ark. One of the finest and most credible interpreters of traditional American song around, Sorrels has also written several sardonic, memorable originals, including the well-known "Always a Lady." *Rolling Stone* aptly describes her music as "warm, funky, hard-driving, and bluesy-sweet." She has a large and devoted local following, and this is her first local appearance in more than two years. (A scheduled Ark show this fall had to be cancelled when Sorrels was hospitalized with a cerebral aneurism.) *8 p.m., The Ark, 637½ S. Main. $8.50 (students & members, $7.50) at the door only. 761-1451.*

27th Annual Ann Arbor Film Festival. Also, March 22–26. Six nights of the newest in experimental, avant-garde, and independent 16mm films. The nearly 80 films in this year's festival span a wide range of styles, including both wacky and serious narratives, political documentaries, abstract animation, parodies, and avant-garde film art. Entries usually include a few films that are downright tedious and a few that are sublimely unforgettable. The overall quality is almost always quite high. All shows are different and of substantially equal quality.

This is the oldest and one of the most prestigious 16mm festivals in North America. Brian DePalma, Agnes Varda, George Griffin, George Lucas, and several other prominent filmmakers submitted entries when their careers were just beginning. More than 200 entrants from the U.S., Canada, and other countries compete for $4,000 in prize money, including the $1,000 Tom Berman Award for "the most promising filmmaker in the festival." Also, free afternoon screenings of films by festival judges Connie Bosley, a Detroit filmmaker; Ohio's media arts program coordinator, Jack Wright, a co-



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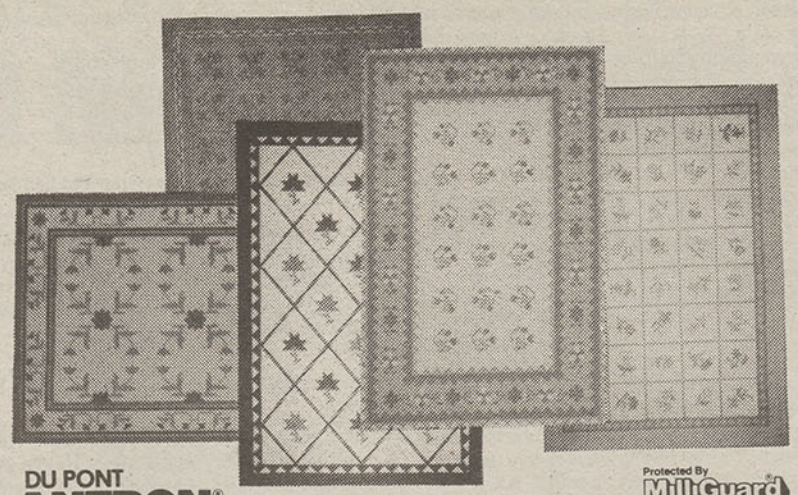

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founder of June Apple Records; and a third judge to be announced. Wright's film, "Sunny Side of Life," won a prize at the 25th film festival. Tonight's opening show is preceeded at 7:30 p.m. by a reception with the judges in the Michigan Theater lobby. *8:30 p.m., Michigan Theater. Tickets $4 per show, $7 per 2-show evening, and $25 for a festival pass. 995–5356.*

Tuesday Night Ballroom Dancers. See 7 Tuesday. 8:30–11:30 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 7 Tuesday. 8:30 p.m.

★**Speed Workout: Ann Arbor Track Club.** See 7 Tuesday. 9 p.m.

FILMS

Ann Arbor Film Festival. See listing above. See Pick of the Flicks. Mich., 8:30 p.m. **Ann Arbor Public Library. "Superman"** (Richard Donner, 1978). Christopher Reeve, Margot Kidder, Marlon Brando, Gene Hackman. All invited, but geared toward junior and senior high school students. FREE. AAPL, 7 p.m. **SS. "Young Guns"** (Christopher Cain, 1988). Through March 23. Emilio Estevez, Charlie Sheen, Kiefer Sutherland, Lou Diamond Phillips. SA, 8 & 10 p.m.

22 WEDNESDAY

★**Italian East Bread: Kitchen Port.** Kitchen Port's Julie Lewis demonstrates how to make this traditional holiday bread. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★**"Political Significance of Capek": U-M Center for Russian & East European Studies.** Lecture by retired University of Sussex (England) literature professor Edward Goldstucker, renowned for his work on the Czech fiction writers Franz Kafka and Karel Capek. A Germanic literatures professor at Charles University (Prague, Czechoslovakia) in the 60s, Goldstucker was a leading figure in the liberal reform movement that ended with the 1968 Soviet invasion. Bring a bag lunch. *Noon, Lane Hall Commons, 204 S. State. Free. 764–0351.*

★**Lenten Church Music: American Center of Church Music/First Congregational Church.** Today: Performance of Marcel Dupre's The Stations of the Cross by First Congregational Church organist Marilyn Mason (a U-M organ professor). U-M speech professor emeritus Claribel Baird performs the scored narration. *12:15–12:45 p.m., First Congregational Church, 608 E. William (at State). Free. 662–8612.*

U-M Central America Awareness Week: Latin American Solidarity Committee/Michigan Student Assembly Peace & Justice Committee. See 21 Tuesday. Today: A Salvadoran dinner ($4 requested donation) prepared by the Celayas, a Salvadoran family living in sanctuary at Ann Arbor Friends Meeting House. Also, a talk about El Salvador by Victor Rubio, a representative of the Salvadoran FMLN/FDR (the Salvadoran guerilla opposition) who lives in Detroit. *6 p.m., First Congregational Church, 608 E. William at S. State.*

★**"The Chieftains: An Image of Ireland": University Musical Society.** Lecture by U-M doctoral candidate Marie McCarthy, an expert on Irish music. Part of a series of pre-concert lectures designed to heighten UMS patrons' concert-going experiences. All invited, whether or not you've got tickets to tonight's concert by the Chieftains. *7 p.m., Rackham Auditorium. Free. 764–2538.*

27th Annual Ann Arbor Film Festival. See 21 Tuesday. 7 & 9:30 p.m.

"Eurythmy": U-M Dance Department. Introductory lecture and performance by three certified eurythmists, Barbara Richardson of Chicago and two Ann Arborites recently moved to Cincinnati, Rudolf Schmid and Bettina Kinzler. Eurythmy is a harmonious body movement based on Rudolf Steiner principles. *8 p.m., U-M Dance Bldg. Studio A, 1310 N. University Court (next to the CCRB). $3. 763–5460.*

University of Wisconsin Concert Choir: First United Methodist Church. Robert Fountain conducts this University of Wisconsin music student ensemble in a concert of sacred choral music spanning several centuries. The program includes works by J. S. Bach, Purcell, Schuetz, Sweelinck, Di Lasso, Brahms, Poulenc, Charles Ives, and others, along with three spirituals. *8 p.m., First United Methodist Church, 120 S. State. Tickets $5 (seniors, $3) in advance at Liberty Music and the church office, and at the door. 662–4536.*

The Chieftains: University Musical Society. Certainly the best-known performers of traditional Irish music, The Chieftains have uncovered dozens

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of nearly forgotten reels, jigs, airs, and ballads and made them fresh and fun. As a *New York Post* reviewer put it, their lusty, mournful music is "as intricately patterned as chamber music, as rich in improvisation as jazz, overflowing with hummable melodies and foot-stomping rhythms." Their broad appeal has captured an audience beyond a purely folk one—the group has performed with such pop stars as Eric Clapton, Van Morrison, Jackson Browne, and Jerry Garcia of the Grateful Dead. The Chieftains also gained the record for biggest live audience when they performed for Pope John Paul II and 1,350,000 people in Dublin in 1979. But as band leader Paddy Moloney says, "It was his gig—we were just the opening act." *8 p.m., Hill Auditorium. Tickets $5-$12 at the Burton Tower box office, and at the door. 764-2538.*

The best-known performers of traditional Irish music, The Chieftains, play nearly forgotten reels, jigs, airs, and ballads, at Hill Auditorium, Wed., March 22.

"Babes and Biceps: Is That All?" and "On Your Mark, Get Set, Go! But Where?": Hillel/Residence Hall Repertory Theater Troupe. Performance of the best first- and second-semester shows by this experimental theater group that creates original works about such social issues as sexism, rape, spirituality, and academic, social, and peer pressure. *8:30 p.m., Hillel, 1429 Hill St. Free. 769-0500.*

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

FILMS

Ann Arbor Film Festival. See listing above. See Pick of the Flicks. Mich., 7 & 9:30 p.m. **SS. "Young Guns"** (Christopher Cain, 1988). Through March 23. Emilio Estevez, Charlie Sheen, Kiefer Sutherland, Lou Diamond Phillips. SA, 8 & 10 p.m.

23 THURSDAY

★**U-M Central America Awareness Week: Latin American Solidarity Committee/Michigan Student Assembly Peace & Justice Committee.** See 21 Tuesday. This morning: **Workshops on various Central American issues** (9 a.m.-noon & 1-4 p.m., Michigan League) presented by U-M faculty and students and local activists. Topics include refugees and the Sanctuary movement, the U.S. role in the militarization of Honduras, the current situations in Costa Rica and Panama, the crisis in Guatemala, militarization and the environment, the debt crisis and Central American economies, women's issues in Central America, and more. This afternoon: a panel discussion on **"El Salvador: On the Brink"** (2 p.m., Michigan League), with Victor Rubio, a representative of the FMLN/FDR (the Salvadoran guerilla opposition) who lives in Detroit; Mike Fischer of the Latin American Solidarity Committee; and a representative to be announced from the midwest regional office of the Committee in Solidarity with the People of El Salvador. This evening: A panel discussion on **"U.S. Policy in Central America"** (7:30 p.m., Michigan Union Kuenzel Room), with U-M biology professor John Vandermeer, *Against the Current* editor David Finkle, and others to be announced.

"The Evolution and Observations of a Black Businessman": Trustcorp Lunch & Learn. Talk by John Barfield, president of the Ypsilanti-based Barfield Manufacturing Company. This prestigious community lecture series generally presents well-prepared, insightful talks, and it offers a chance to meet a variety of people (including many community leaders) at lunch. Followed by a question-and-answer period. *Noon, Campus Inn. $8 (includes lunch). Reservations required. 994-5555, ext. 213.*

★**Music at Mid-Day: Michigan Union Arts Programs.** Sporano Louise Toppin and violinist Monica McCormick, both U-M music students, perform works for voice and violin by Boatwright and Hovhaness. *12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

★**Purim Celebration: Jewish Community Center.** U-M students present a Purim play. Bring hamantaschen cookies made from your favorite recipe for a "Hamantaschen Bakeoff." All invited. *1 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. See 9 Thursday. 2 & 8 p.m.

★**"The Poetry of Imamu Baraka and Gwendolyn Brooks": U-M English Department Visiting Writers Series/U-M King/Chavez/Parks Program.** Lecture by Cornell University English professor Kenneth McClane, who read his own poetry earlier this week (see 21 Tuesday listing). *5 p.m., Rackham East Conference Room. Free. 764-6296.*

★**"Rolfing": Siana Goodwin.** Lecture, demonstration, and discussion by local certified advanced rolfing practitioner Siana Goodwin. Rolfing is a form of deep muscle massage that changes the body's movement and postural relationships. *7 p.m., 556 S. Main. Free. 668-6004.*

27th Annual Ann Arbor Film Festival. See 21 Tuesday. 7 & 9:30 p.m.

★**Candidates Night: League of Women Voters.** Democratic, Republican, and Libertarian candidates in the mayoral and council races in the April 3 city election have been invited to make opening and closing statements and answer written questions from the audience. Moderator to be announced. All invited. Broadcast live and rebroadcast periodically between now and the election on Community Access TV (cable channel 10). *7:30 p.m., City Hall Council Chambers (2nd floor). Free. 665-5808.*

★**Guild House Women & Spirituality Series.** Talk and discussion led by Aura Glaser, former owner of Crazy Wisdom Bookstore. *7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

★**"100 Years of Women in American Ceramics": U-M School of Art.** Slide-illustrated lecture by U-M Residential College lecturer Susan Crowell, EMU art professor Susanne Stephenson, and U-M School of Art professor Georgette Zirbes. *7:30 p.m., Chrysler Center, 2121 Bonisteel Blvd., North Campus. Free. 764-0397.*

★**"An Israeli's View of the Middle East": Hillel.** Lecture by Shlomo Gazit, former director of Israeli military intelligence and coordinator of Israeli operations in the occupied territories. *7:30 p.m., Hillel, 1429 Hill St. Free. 769-0500.*

Queen Ida and the Bontemps Zydeco Band: The Ark. A huge favorite with Ann Arbor audiences, Grammy Award-winner Queen Ida is the first female bandleader in the zydeco tradition, a music that crosses a distinctive zigzag beat with joyful, driving Cajun melodies and elements of blues, reggae, calypso, rock 'n' roll, and even Western swing. Queen Ida sings and plays button accordion, zydeco's lead instrument. She is backed by a fiddle, triangle, and guitar ensemble characteristic of Cajun music, and drums added in by the Afro-American blues tradition. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

★**"El Salvador: The Cry of the People": Coalition for Democracy in Latin America.** Lecture by Leonel Gomez Vides, the exiled former director of El Salvador's defunct Salvadoran Institute for Land Transformation. *8 p.m., Rackham Amphitheater (4th floor). Free. 668-0348, 996-0953.*

★**Northcoast Jazz Band: U-M School of Music.** U-M music professor Edward Sarath directs this popular student ensemble in a program of classic and original jazz. *8 p.m., Rackham Auditorium. Free. 763-4726.*

"Chicago": UAC/MUSKET. Also, March 24-26. U-M student production of Bob Fosse and Frank Ebb's musical version of Maurine Dallas Watkins's 1926 hit about a sexy showgirl who murders her lover and gets away with it. The score includes "And All That Jazz." Cast to be announced. *8 p.m., Power Center. Tickets $6 & $7 at the Michigan Union Ticket Office and all Ticketmaster outlets, and at the door. 763-1107.*

"Mass Appeal": River of Understanding Ensemble. Also, March 24-26, 30 & 31, and April 1. Dale Foren directs Bill C. Davis's contemporary 2-person play about the relationship between a

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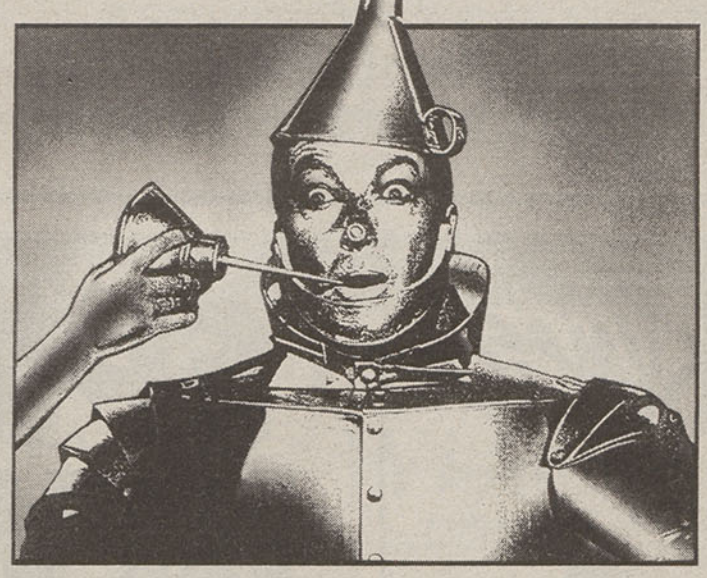

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much compromised older priest and a headstrong, idealistic seminary student. The older priest, a sort of Irish politician of the pulpit, has learned to tell his congregation what it wants to hear. He must deploy all his political savvy to sidestep the issues of conscience raised by the seminarian. The play brims with rich humor and with unsettling ideas about women's rights, homosexuality, and church structure that strike at the nerve roots of the traditional church. Stars John Vincent and Lanney Steele. *8 p.m., Performance Network, 408 W. Washington. Tickets $9 (students & seniors, $6) by reservation and at the door. 663-0681.*

"We Won't Pay, We Won't Pay": U-M University Players. Also, March 24-26, 30 & 31, and April 1 & 2. U-M drama professor Barry Goodman directs one of Italian playwright Dario Fo's most popular plays, a very funny 1974 farce about two working-class couples caught up in a mass protest against rising prices. The play's sharp-witted humor is directed as much at the relations between husbands and wives as at the class war between workers and capitalists, and the script overflows with topical satire. Based on a freshened and updated adaptation of former San Francisco Mime Troupe director R. G. Davis's English translation, this production remains faithful to the unpretentious, improvisational performing style of traditional Italian popular theater. The illusion aimed for is that of people performing for their neighbors about matters that concern them all. "Fo's plays provide a spirited and enjoyable way to play with some very heavy topics, and to address things ignored or addressed differently in newspapers," says director Goodman. The cast includes five U-M theater majors, each of whom takes on several roles. Before coming to Ann Arbor, this show opens a 2-week run at the Midland Center for the Arts on March 10. *8 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets $7 in advance at the Michigan League box office and at the door. 764-0450.*

"The Bug": EMU Players. See 17 Friday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

FILMS

Ann Arbor Film Festival. See listing above. See Pick of the Flicks. Mich., 7 & 9:30 p.m. **SS. "Young Guns"** (Christopher Cain, 1988). Emilio Estevez, Charlie Sheen, Kiefer Sutherland, Lou Diamond Phillips. SA, 8 & 10 p.m.

24 FRIDAY

★**"The U.S./Canada Free Trade Agreement": U-M International Center Fulbright Lecture Series.** Lecture by U-M law student Frank Emmert, a Fulbright scholar from Munich, West Germany. Bring a bag lunch. *Noon, U-M International Center, 603 E. Madison. Free. 764-9310.*

27th Annual Ann Arbor Film Festival. See 21 Tuesday. 7 & 9:30 p..

"Choices in Healing: Earth Centered Traditions and Techniques": Contributions to Wisdom Newsletter/Crazy Wisdom Bookstore Lecture Series. See 10 Friday. Today: Lecture by local holistic health practitioner **Linda Diane Feldt**, who has had a full-time private practice for eight years. Feldt recently completed an apprenticeship with "wise woman" Susun S. Weed, a healer and herbalist from Woodstock, New York. 7:30-9:30 p.m.

★**"The Passion According to Brockes": First Presbyterian Church.** Donald Bryant conducts the church's chancel choir and orchestra in a performance of Handel's oratorio setting of Barthold Heinrich Brockes's Pietist poem. Handel's work was a major influence on J. S. Bach's St. Matthew Passion. Soloists are sopranos Julia Broxholm Collins and Laura Lamport, bass Philip Pierson, and a tenor to be announced. *7:45 p.m., First Presbyterian Church, 1432 Washtenaw. Free. 662-4466.*

Bi-Weekly Meeting: Expressions. See 10 Friday. This week's topics: "When I Grow Up" and "What One Dating Event Has Been the Most Positive/Negative for Me." Also, Trivial Pursuit. 8 p.m.

★**International Folk Dancing: U-M Folk Dance Club.** See 3 Friday. *8-11 p.m. South Quad basement lounge, 600 E. Madison.*

Spinning Stars Square Dance Club. See 10 Friday. 8-10:30 p.m.

★**John Rutter's "Requiem": St. Andrew's Episcopal Church.** Thomas Strode conducts the church's Festival Choir in this immensely popular contemporary choral work. Boy soprano soloist is Bruce Khailany. Strode is also organist. *8 p.m., St. Andrew's Episcopal Church, 306 N. Division at Catherine. Free, but donations accepted. 663-0518.*

"Fireflow: A Magical Evening of New Age Music with Will Vukin": The Ark. Local New Age singer and musician Will Vukin plays original music that blends a variety of old and new idioms, from Celtic, Asian, and Native American folk traditions to modern "space music." His compositions range from songs performed a cappella and with guitar accompaniment to evocative sound environments created by playing live flutes against a background of multi-track tapes and digitally recorded computer sequences. His program tonight includes works celebrating the return of spring, including pieces from his new cassette, "Fireflow." *8 p.m., The Ark, 637½ S. Main. $8.50 (members & students, $7.50) at the door only. 662-2753, 761-1451.*

★**Symphony Band: U-M School of Music.** U-M music professor Donald Schleicher conducts this U-M music student ensemble. Program: Michael Cograss's De Ja Vu; Grieg's Funeral March; Grainger's Hill Song No. 2; Senanes's Bandad; and a Prokofiev march. *8 p.m., Hill Auditorium. Free. 763-4726.*

"The Bug": EMU Players. See 17 Friday. 8 p.m.

"Chicago": UAC/MUSKET. See 23 Thursday. 8 p.m.

"We Won't Pay, We Won't Pay": U-M University Players. See 23 Thursday. 8 p.m.

"Mass Appeal": River of Understanding Ensemble. See 23 Thursday. 8 p.m.

Rosie O'Donnell: MainStreet Comedy Showcase. Also, March 25. A video DJ on the VH-1 channel and a frequent guest on "An Evening at the Improv," this high-energy, offbeat observational humorist from New York City embellishes her act with musical parodies and lampoons of commercials. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $13.50 (students, $6.75 for the late show only) cover charge. 996-9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

Duke Tumatoe: Rick's American Cafe. Also, March 25. This fiery R&B band from Indiana is led by vocalist Duke Tumatoe, an old-style shouter and growler with a rambunctious sense of humor. His first LP, a live recording on the Warner Brothers label due out this month, was produced by rabid fan John Fogerty. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996-8555.*

Loving Offenders: Performance Network. Experimental music set to experimental films by this trio of State University of New York-Buffalo English grad students, filmmaker Jon Alan Stout and musicians Beverly Sanford and Bill Brown (a former *Ann Arbor News* pop music critic). With Bob Curry and other members of the local experimental rock 'n' roll band God Knows Who. *Midnight, Performance Network, 408 W. Washington. $3. 663-0681.*

FILMS

Ann Arbor Film Festival. See listing above. See Pick of the Flicks. Mich., 7 & 9:30 p.m. **U-M Central America Awareness Week. "El Norte"** (Gregory Nava, 1983). Powerful tale of a brother and sister who leave their war-torn village in Guatemala to seek a better life in the U.S. Spanish, subtitles. FREE. Rackham Amphitheater (4th floor), 7:30 p.m.

25 SATURDAY

★**Women's Crisis Center Benefit: Crazy Wisdom Bookstore.** Sale of art in various media by local women. Also, performances by flutist Gae Winn, guitarist Aifi K. Pipho, drummer Jamina Vasconcellos, and a tai chi sword demonstration by Wasentha Young. *10 a.m.-6 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. Free admission. 665-2757.*

"The Age of Cleopatra: Art and Culture in Ptolemaic Egypt": Kelsey Museum Associates. See 4 Saturday. Today: Wayne State University art history professor Brian Madigan discusses ancient Greek art as political advertising in a lecture on **"The Artistic Patronage of Hellenistic Kings."** *10-11:30 a.m., room 180 Tappan Hall, 519 S. State.*

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. Every Saturday (both shows) and Sunday ("The Mars Show") through April, with special showings of "The Mars Show" on March 28-31. "Star Talk" is an audiovisual show about the constellations and planets currently visible in the sky. "The Mars Show" is an audiovisual show, narrated by Patrick Stewart (who plays Captain Jean-Luc Picard in "Star Trek: The Next Generation"), about the history of our image of Mars, from mythology through the discoveries of the Challenger to speculations about future colonization. *10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("The Mars Show"), U-M Exhibit Museum, Geddes Ave. at N. University. $1.50 ("Star Talk"), $2 ("The Mars Show"). Children under 5 not admitted to "The Mars Show." 764-0478.*

★**"Easter Egg-stravaganza": Washtenaw County Parks and Recreation Commission.** Activities include a visit from the Easter Bunny, a candy hunt, a magic show, and egg decorating and picture coloring contests. Coloring contest sheets available in advance. For children ages 2-11, who must be accompanied by an adult. *10:30 a.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). Free. 971-6337.*

★**Egg Decorating: Arborland Consumer Mall.** Kindergarteners-5th graders can try their hands at egg decorating. *11 a.m.-3 p.m., Arborland Consumer Mall. Free. 971-6337.*

★**Breakfast Treats in the Food Processor: Kitchen Port.** Cooking demonstration by Kitchen Port's Julie Lewis. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

★**U-M Men's Rugby Club vs. Detroit Tradesmen.** *1 p.m., Mitchell Field, Fuller Rd. Free. 668-7505.*

U-M Baseball Doubleheader vs. EMU. *1 p.m., Ray Fisher Stadium. $2 (students, $1). 764-0247.*

★**Easter Party: Jacobson's.** The Easter Bunny leads an egg hunt and gives hints to younger egg hunters. Also, an old-fashioned **puppet show** by Detroit puppeteer Dick Waskin. *1 p.m., Jacobson's Children's Shops. Free. 769-7600.*

★**Easter Celebration: Domino's Farms.** Also, April 1 & 2. The centerpiece of Domino's Easter celebration is an "Easter Garden," a religious display centered on Christ's tomb. Also, musical entertainment to be announced. *1-4 p.m., Domino's Farms, 24 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 995-4258.*

27th Annual Ann Arbor Film Festival. See 21 Tuesday. 1, 7, & 9:30 p.m.

★**Birdhouse Workshop: Waterloo Natural History Association.** Learn how to attract the birds you desire and build a birdhouse to take home. Bring a hammer, if possible. *1:30 p.m. Cedar Lake Outdoor Center craft cabin, Pierce Rd., Waterloo Recreation Area, Chelsea. (Take M-14/I-94 west to exit 157 and head north on Pierce Rd. The outdoor center is on the left, about ¼ mile past Cavanaugh Lake Rd.) Free. 485-8307.*

★**"Woodcock Walk": Waterloo Natural History Association.** All invited to join a half-mile twilight walk to watch the fantastic aerial courtship displays of the timberdoodles (American woodcocks). Dress warmly, wear shoes for soggy ground, and bring a flashlight and a sheet of plastic or an old blanket to sit on. *6:30 p.m. Meet at the Green Lake Campground entrance, N. Territorial Rd., Chelsea. (Take I-94 west to exit 159, and head north on N. Territorial Rd. The entrance is on the left, just south of Lindley Rd.) Free. 485-8307.*

John Hartford: The Ark. Best known as the composer of the Grammy Award-winning "Gentle on My Mind," this versatile songwriter first came to national attention as a regular on the old Glen Campbell TV show in the 60s. Also a virtuoso fiddler and banjo player, Hartford is a hyper-energetic performer who entertains as much with his offbeat observations and manic personality as with his music. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

Contra and Square Dance: Paint Creek Folklore Society Danish-American Exchange. Dancing to live music with callers John Freeman, Glen Morningstar, Don Theyken, and Robin Warner. All dances taught; no partner necessary. *8-11:30 p.m., Webster United Church of Christ, 5484 Webster Church Rd. (between Joy Rd. and N. Territorial), Webster Twp. $5. 662-3371.*

Swingin' A's Square Dance Club. See 11 Saturday. 8-11 p.m.

Ella Fitzgerald: Ann Arbor Summer Festival Benefit. A rare chance to hear a legendary performer, regarded by many as the definitive jazz singer, in one of the country's most acoustically perfect music halls. "She is the best equipped vocalist ever to grace the jazz scene, having a freakishly wide range, literally perfect intonation, and an acutely sensitive ear for harmonic ranges. There is to her voice a lilting lullaby quality which renders even commonplace material moving," says

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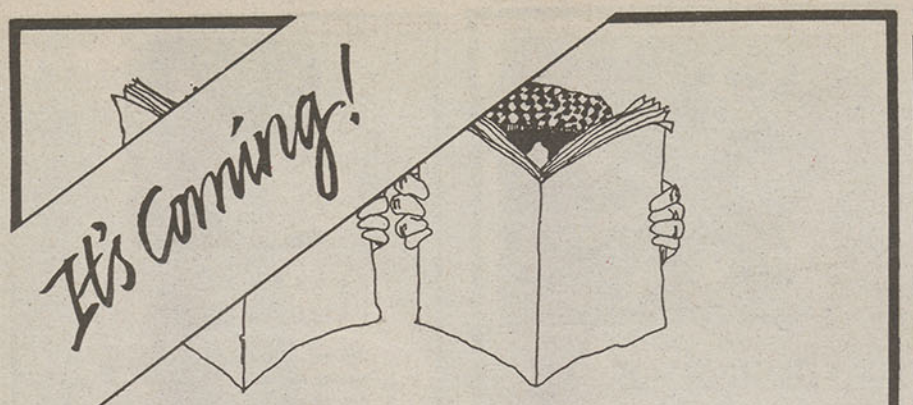

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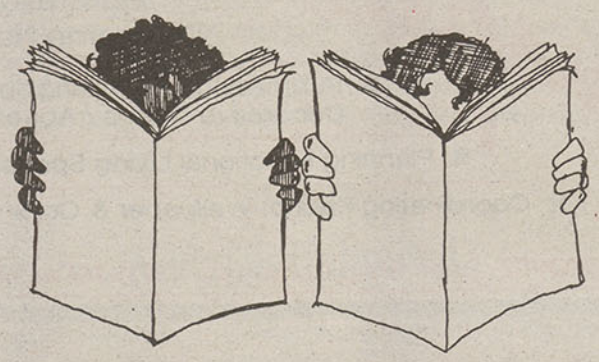

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the renowned British music critic Benny Green. Or as Bing Crosby more succinctly put it, "Man, woman, or child, Ella is the greatest." She is backed tonight by a jazz trio to be announced. *8 p.m., Hill Auditorium. Tickets $16–$25 in advance (beginning February 20) at the Michigan Union Ticket Office and at all other Ticketmaster outlets, and (if available) at the door. To charge by phone, call 763-TKTS or 1-423-6666.*

U-M Central American Awareness Week: Latin American Solidarity Committee/Michigan Student Assembly Peace & Justice Committee. See 21 Tuesday. Tonight: Dancing to the **Trinidad Tripoli Steel Band,** a very popular Jamaican-born percussion ensemble, currently based in Ypsilanti, that plays sultry, high-energy calypso and reggae. Proceeds to benefit LASC and various humanitarian aid projects in Central America. *8 p.m., Michigan Union Ballroom. Tickets $5 in advance, $7 at the door. 665-8438.*

"The Bug": EMU Players. See 17 Friday. 8 p.m.

"Chicago": UAC/MUSKET. See 23 Thursday. 8 p.m.

"We Won't Pay, We Won't Pay": U-M University Players. See 23 Thursday. 8 p.m.

"Mass Appeal": River of Understanding Ensemble. See 23 Thursday. 8 p.m.

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. See 9 Thursday. 8 p.m.

Rosie O'Donnell: MainStreet Comedy Showcase. See 24 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Hiedelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

Duke Tumatoe: Rick's American Cafe. See 24 Friday. 9:30 p.m.

FILMS

Ann Arbor Film Festival. See listing above. See Pick of the Flicks. Mich., 1, 7 & 9:30 p.m.

26 SUNDAY (Easter)

★ **Crane Creek/Ottawa Wildlife Refuge Field Trip: Washtenaw Audubon Society.** Field trip to look for migrating waterfowl and other birds at two adjacent parks that occupy an immense marshland on the northern shore of Lake Erie, the Crane Creek State Park in Ohio, and the Ottawa Wildlife Refuge in Ontario, Canada. Bring lunch and dress for the weather. The group returns to Ann Arbor between 2 and 4 p.m. *7 a.m. promptly. Meet at Pittsfield School, 2543 Pittsfield Blvd. Free. 663-3856.*

★ **"Towards a New Earth: Eco-kashrut": Jewish Community Center/Hillel Foundation/Jewish Cultural School/Temple Beth Emeth.** Talk by Congregation Nahalat Shalom (Albuquerque, New Mexico) **Rabbi Lynn Gottlieb,** one of the first women to become a rabbi. Also a master storyteller and ceremonialist who has played a major role in the revival of storytelling in contemporary Judaism, Gottlieb presents a program of folktales from around the world for children and adults at 2 p.m. Initiated into the art of storytelling by her mother, a puppeteer, Gottlieb uses sign language, chanting, Jewish folk art traditions, rabbinic and feminist scholarship, and theater techniques. Also, on March 25 Gottlieb presents a day-long workshop (adults, $50; students, $25) on **"Teachings of the Sacred Lodge: Exploring Jewish Women's Spirituality in Tribal Times as a Model for Men and Women Today"** (Hillel, 9:30 a.m.). *10 a.m. (talk) & 2 p.m. (storytelling), Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

U-M Baseball Doubleheader at EMU. *1 p.m., Oestrike Stadium, EMU campus, Ypsilanti. $2 (students, $1). 764-0247.*

Buhr Park Easter Egg Hunt: Ann Arbor Parks Department. All tots, toddlers, and kids up to ages 8 or 9 are invited to join the Easter Bunny to hunt for plastic eggs filled with treasures and candy treats. Rain or shine. *2 p.m. promptly. Meet in front of the swimming pool in Buhr Park, 2751 Packard Rd. Free. 971-3228.*

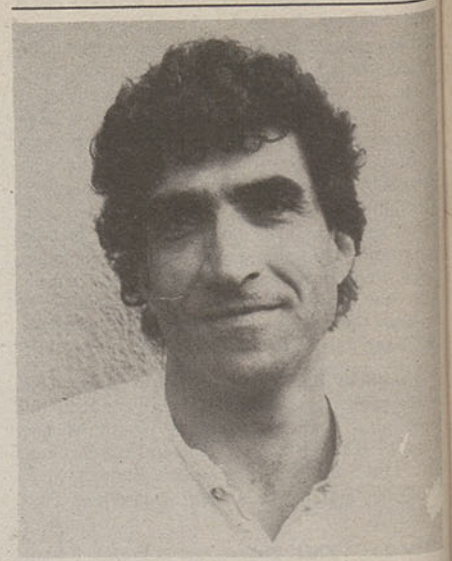
"The Mars Show": U-M Exhibit Museum Planetarium. See 25 Saturday. 2, 3, & 4 p.m.

"A Shayna Maidel": Ann Arbor Repertory Theater/Hillel. See 9 Thursday. 2 p.m.

"Chicago": UAC/MUSKET. See 23 Thursday. 2 p.m.

"We Won't Pay, We Won't Pay": U-M University Players. See 23 Thursday. 2 p.m.

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** See 12 Sunday. 3 p.m.



University of California (Berkeley) English professor Robert Pinsky reads from his meditative poems about the inadequacy of language to identify the wonders of life, Tues., March 28.

★ **Easter Festival: Rudolf Steiner Institute.** Music, talks, an egg hunt and other children's activities, and a potluck supper. Bring a dish to share. *4 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. If you are bringing any children, preregister by March 23 by calling 662-6398.*

"Mass Appeal": River of Understanding Ensemble. See 23 Thursday. 4 p.m.

★ **Israeli Dancing: Jewish Community Center.** See 5 Sunday. 4:30–6 p.m. (elementary school children), 8:30–10 p.m. (adults).

27th Annual Ann Arbor Film Festival. See 21 Tuesday. Tonight is winners' night. 5, 7, & 9 p.m.

★ **"Education in the Third Reich: Blueprint for Mind Control": Hillel.** Lecture by Alfons Heck, who joined the Hitler Youth in 1938 at the age of 10. Heck discusses the extended control the Nazi regime had over the upbringing and education of its children, as well as the role the university and student activism played in Germany's embrace of Hitler. Heck is the author of *A Child of Hitler* and *The Burden of Hitler's Legacy;* he has given numerous lectures on the subject throughout the U.S. *7:30 p.m., Green Auditorium, Hillel, 1429 Hill St. Free. 769-0500.*

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8 p.m.

FILMS

Ann Arbor Film Festival. See listing above. See Pick of the Flicks. Mich., 5, 7, & 9 p.m.

27 MONDAY

★ **"Men, Women, and Asian American Literature": U-M English Department Heberle Lecture.** Lecture by University of California (Berkeley) Asian American studies professor **Elaine Kim,** also a member of the Asian Immigrant Women Workers Project at the Korean Community Center in Oakland, California. Kim is the author of two very influential books on Asian American culture, *With Silk Wings: Asian American Women at Work* and *Asian American Literature: An Introduction to the Writings and Their Social Context.* Also, Kim presents a second lecture tomorrow (see listing). *4 p.m., Rackham Amphitheater (4th floor). Free. For information, call Linda Gregerson at 764-6331.*

★ **"Rock Gardens for Small Places": Indoor Gardening Society.** Talk by U-M biology professor Anthony Reznicek, also the director of Matthaei Botanical Gardens. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 665-6327.*

FILMS

MTF. "Will Venton's Festival of Claymation" (Will Venton, 1988). Through March 30. Collection of animated shorts. Mich., 8 p.m.

28 TUESDAY

★ **American Cancer Society Lock-up: Arborland Consumer Mall.** Also, March 29 & 30. Mall-goers can have a friend arrested for a good cause. Participants are arrested by real police and taken to an impromptu jail in Arborland, where they go

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through a mock trial and bail is set. Before defendants can leave the "jail" they must raise the stipulated amount by making phone calls to friends and asking for donations. Proceeds go to the American Cancer Society to help fund cancer research. *10 a.m.–9 p.m., Arborland Consumer Mall. 971–1825.*

★**"A Perspective on the Philippines": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** Talk by ECC associate director Shirley Lewis, who recently spent some time in the Philippines. *Noon, U-M International Center, 603 E. Madison. Free. 662–5529.*

★**"The Asian Woman in U.S. Popular Culture": U-M English Department.** Lecture, illustrated with film clips, by University of California (Berkeley) Asian American studies professor **Elaine Kim,** who delivered the annual Heberle Lecture yesterday (see listing). *Noon, Modern Languages Bldg., room 2402. Free. 764–6331.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 25 Saturday. 2 & 3 p.m.

U-M Baseball vs. Bowling Green State University. *3 p.m., Ray Fisher Stadium. $2 (students, $1). 764–0247.*

★**Robert Pinsky: U-M English Department Visiting Writers Series.** Poetry reading by this University of California (Berkeley) English professor. Pinsky writes meditative poems in a variety of forms, both long and short, but with the same underlying subject—the inadequacy of language to identify the wonder and mystery of life. His highly regarded poems are known for their crystalline formal structures and (ironically) the clarity, grace, and precision of their language. *4 p.m., Rackham East Conference Room. Free. 764–6296.*

★**"East European Reactions to Perestroika": U-M Center for Russian & East European Studies.** Lecture by Romanian sociologist Pavel Campeanu, a specialist in mass information and entertainment media. *4 p.m., Lane Hall Commons, 204 S. State. Free. 764–0351.*

★**Drop-in Storytimes: Ann Arbor Public Library.** See 14 Tuesday. 4–4:30 & 7:30–8 p.m.

★**Weekly Meeting: The Jugglers of Ann Arbor.** See 7 Tuesday. 7–10 p.m.

★**Nature Photography Study Club: Ann Arbor Camera Club.** Open to anyone interested in nature photography, from novices to experienced photographers. Bring some ideas and/or slides to show. *7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. 995–3577.*

The acclaimed Emerson String Quartet plays music by Mozart, Janacek, and Brahms in their Ann Arbor debut concert at Rackham Auditorium, Wed., March 29.

★**"Leftists in the Academy: Choices and Consequences": Solidarity Discussion Series.** Talk by U-M English professor Buzz Alexander, best known politically as a leader in the fight for a course on racism for U-M undergrads and as an activist on Central and South American issues. *7:30 p.m., Guild House, 802 Monroe. Free. 665–2709.*

★**"About Angelic Spiritual Beings": Rudolf Steiner Institute.** See 7 Tuesday. 8–10 p.m.

★**"Adventure Travel in Alaska": Bivouac Adventure Travel Series.** See 7 Tuesday. Tonight: Slide-illustrated lecture by Bivouac Adventure Travel founder Dan Pickard. 8 p.m.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. See 14 Tuesday. 8–10 p.m.

★**Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** See 7 Tuesday. This week's program also includes the first three episodes of **"A Hitchhiker's Guide to the Galaxy,"** a British TV series based on Douglas Adams's stories blending sci-fi and humor. 8 p.m.

★**University Symphony Orchestra: U-M School of Music.** U-M music professors Gustav Meier and Richard Rosenberg conduct this high-quality music-student ensemble. U-M violin professor Andres Cardenes makes a guest performance in Berg's Violin Concerto. Also on the program: Mozart's "Magic Flute" Overture and Bernstein's Symphonic Dances from "West Side Story." *8 p.m., Hill Auditorium. Free. 763–4726.*

Tuesday Night Ballroom Dancers. See 7 Tuesday. 8:30–11:30 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 7 Tuesday. 8:30 p.m.

★**Speed Workout: Ann Arbor Track Club.** See 7 Tuesday. 9 p.m.

FILMS

Ann Arbor Public Library. "20,000 Leagues Under the Sea" (Richard Fleischer, 1954). Kirk Douglas, James Mason, Paul Lukas, Peter Lorre. Excellent Disney adaptation of the Jules Verne novel. All invited, but geared toward junior and senior high school students. FREE. AAPL, 7 p.m. **HILL. "Au Revoir, Les Enfants"** (Louis Malle, 1988). Moving story about the tenuous friendship between a Jewish and a Catholic schoolboy in Nazi-occupied France. Hillel, 7 & 9:15 p.m. **MTF. "The Best Years of Our Lives"** (William Wyler, 1946). Fredric March, Myrna Loy, Teresa Wright. See Pick of the Flicks. Mich., 7 p.m. **"Will Venton's Festival of Claymation"** (Will Venton, 1988). Through March 30. Collection of animated shorts. Mich., 10 p.m. **SS. "A Fish Called Wanda"** (Charles Crichton, 1988). Through March 31. John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin. SA, 8 & 10 p.m.

29 WEDNESDAY

★**American Cancer Society Lock-up: Arborland Consumer Mall.** See 28 Tuesday. 10 a.m.–9 p.m.

Alan Chow: Society for Musical Arts Morning Musicale. Performance by this University of Arkansas piano professor, who just made his New York debut. Chow has won three major international competitions over the past three years, including one by Mu Phi Epsilon's Memorial Foundation that provides funds for concerts throughout the U.S. Program to be announced. Proceeds benefit the society's scholarship fund. *10:30 a.m., Women's City Club, 1830 Washtenaw. $6. 663–2298.*

★**Smoke Cookery: Kitchen Port.** Cooking demonstration by David Daggett of Washington Street Station. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 25 Saturday. 2 & 3 p.m.

U-M Women's Softball Doubleheader vs. Wayne State. Opening home games of the season. Intercollegiate fast-pitch softball produces low-scoring, intensely competitive games, and the U-M team usually draws between 300 and 400 spectators.

The U-M team, ranked 18th nationally in the preseason poll, is coming off a 29–20 season in which it finished 2nd to Minnesota with a 15–9 Big Ten record. Despite the loss of pitcher Michele Bolster, Big Ten Player of the Year, this year's team is very deep. Key returnees include sophomore pitcher Adrian Nelson (16–9 last year), All-Big Ten 3rd baseman Jenny Allard (a junior who is also being counted on this year as the number-two pitcher), senior catcher Mary Anne Daviera, and two sophomores who made the All-Big Ten team as freshmen, shortstop Bonnie Tholl and outfielder/catcher Julie Cooper. *3 p.m., varsity softball diamond (behind Ray Fisher Stadium). $2 (students, $1). 764–0247.*

★**"Elegant Geometry, Plan Design, and the Flamboyant Architecture of Saint Maclou in Rouen": Kelsey Museum of Archaeology.** Slide-illustrated lecture by U-M art history professor Linda Neagley, whose recent on-site research at this medieval French church is the backbone of the Kelsey's new exhibition, "The Parish Church of Saint Maclou in Rouen: Late Gothic Plan Design in Normandy" (see Galleries). *4 p.m., Tappan Hall room 180, 519 S. State. Free. 764–9304.*

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Open Daily

★ **"Murderers Among Us: The Simon Wiesenthal Story": Hillel.** Holocaust commemorative service and HBO premiere screening of this documentary about one man's pursuit of the Nazis. Wiesenthal says, "I think I am one of the last witnesses, and a last witness, before he leaves this world, has an obligation to say something. It will be said through this film." *7 p.m., Angell Hall Auditorium A. Free. 769-0500.*

★ **"Player-Instrument Chemistry: Making It Work": University Musical Society.** Lecture by local violist John Madison and violinist Marla Smith, two founders of the Cassini Ensemble. Part of a series of pre-concert lectures designed to heighten UMS patrons' concert-going experiences. All invited, whether or not you've got tickets to tonight's concert by the Emerson String Quartet. *7 p.m., Rackham Auditorium. Free. 764-2538.*

★ **"What Would We Do Without Russia as an Enemy?": Interfaith Council for Peace and Justice Annual Meeting.** Lecture by Detroit Catholic Archdiocese **Bishop Thomas Gumbleton**, an outspoken peace activist and one of the drafters of the Catholic bishop's "Pastoral on Peace." *8 p.m., St. Francis of Assisi Church, 2250 E. Stadium. Free; donations appreciated. 663-1870.*

Emerson String Quartet: University Musical Society. Ann Arbor debut of this acclaimed quartet, named in honor of the American philosopher Ralph Waldo Emerson. Now one of the most sought-after ensembles in the world, the group was formed ten years ago while its members (violist Lawrence Dutton, cellist David Finckel, and violinists Eugene Drucker and Philip Setzer) were students at The Juilliard School. Renowned for their intellectually vigorous performances, the quartet alternates first violinists during each of its concerts. All four of the musicians are active members of Performing Artists for Nuclear Disarmament and have presented benefit concerts for global peace and against world hunger. Program: Mozart's String Quartet, Janacek's Intimate Letters, and Brahms's String Quartet No. 2. *8 p.m., Rackham Auditorium. Tickets $8-$17 in advance at Burton Tower box office, and at the door. 764-2538.*

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

FILMS

AAFC. Gay/Lesbian Awareness Film Fest. Also, March 31 & April 1 (different programs). Tonight: **"A Death in the Family"** (Mann Stewart & Peter Well, 1982). Documentary on AIDS. **"A Virus Knows No Morals"** (Rosa Praunheim, 1986). Black comedy filled with everybody's worst fears about AIDS. German, subtitles. Nat. Sci., 7 & 9:20 p.m. **MTF. "Will Venton's Festival of Claymation"** (Will Venton, 1988). Through March 30. Collection of animated shorts. Mich., 7:10 p.m. **"The Accused"** (Jonathan Kaplan, 1988). Jodie Foster, Kelly McGillis, Bernie Coulson. Mich., 9 p.m. **SS. "A Fish Called Wanda"** (Charles Crichton, 1988). Through March 31. John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin. SA, 8 & 10 p.m.

30 THURSDAY

2nd Annual Tacky Art Sale: Michigan Union Arts Programs. Also, March 31. Two-day sale featuring a wide range of dreadfully tasteless donated gems, everything from a molded plastic flower bouquet and a vivid blue dripped-glass vase to a golden suitcase and a refrigerator magnet sprouting seashells. Proceeds to help support the Michigan Union's free arts programming. *10 a.m.-5 p.m., Michigan Union ground floor. Free admission. If you have items to donate, bring them to the programming office on the 2nd floor. 764-6398.*

★ **American Cancer Society Lock-up: Arborland Consumer Mall.** See 28 Tuesday. 10 a.m.-9 p.m.

★ **"Wildlife Law and the Congress": U-M School of Natural Resources.** Lecture by attorney John Fitzgerald, counsel for Defenders of Wildlife, a lobbying organization based in Washington, D.C. *Noon, Dana Bldg., 430 E. University. Free. 747-4333.*

★ **"Management in the Overseas Subsidiaries of Japanese Electronics Firms": U-M Center for Japanese Studies Brown Bag Lunch Series.** Lecture by U-M business and sociology grad student Schon Beechler, who has just returned from a year in Japan. *Noon-1 p.m., Lane Hall Commons Room, 204 S. State. Free. 764-6307.*

★ **Music at Mid-Day: Michigan Union Arts Programs.** Local harpsichordist Vivian Montgomery performs harpsichord works by early Italian and German composers. *12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

★ **Harbinger Dance Company: U-M Hospital Arts Program.** Lecture/demonstration by this Detroit dance company. *12:30 p.m., University Hospital 1st-floor lobby. Free. 936-ARTS.*

★ **Margaret Parker: U-M School of Art.** This U-M art school alumna presents a slide-illustrated lecture on her terra-cotta reliefs of New York City homeless people, featured in the 1988 book *Stations. 12:30 p.m., U-M Art & Architecture Bldg. room 1221, 2000 Bonisteel Blvd., North Campus. Free. 764-0397.*

★ **"Conference on Translation": U-M Institute for the Humanities.** Also, March 31 and April 1. Leading scholars from around the country discuss issues related to translation. Today: Cambridge University history professor Anthony Padgen discusses **"Colonizing the Word: European Views on Non-European Languages 1600-1800,"** and State University of New York-Buffalo mythology professor Dennis Tedlock, who recently published a magnificent translation of the *Popol Vuh* (the sacred book of the Mayans), discusses **"Breaths on the Mirror: Translations from Mayan Texts and Tapes."** *2-5 p.m., Rackham Bldg. (4th floor). Free. 936-3518.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 25 Saturday. 2 & 3 p.m.

★ **"Soviet Reforms": U-M Center for Russian & East European Studies.** Seminar led by Lanzhou (People's Republic of China) University history professor Shangzhi Hou, chief editor of the *Journal of History of the Soviet Union. 4 p.m., location to be announced. Free. 764-0351.*

★ **"Evening with Survivors": Hillel.** Survivors of the Holocaust discuss what they learned and unlearned through the experience. *7:30 p.m., Hillel, 1429 Hill St. Free. 769-0500.*

★ **"Recent Work": U-M College of Architecture & Urban Planning Lecture Series.** Yale University School of Architecture dean Thomas Beeby discusses his recent architectural projects. *8 p.m., Chrysler Center, 2121 Bonisteel Blvd., North Campus. Free. 764-1300.*

Acclaimed Spanish pianist Alicia De Larrocha, a keyboard legend, performs at Hill Auditorium, Thurs., March 30.

Alicia De Larrocha: University Musical Society. This Spanish pianist has appeared with every great orchestra, on every great recital series, and at premier festivals in the U.S., Europe, and Canada. Her interpretations of the standard piano repertoire, especially works by Spanish composers (including Albeniz and Granados), are unsurpassed. Program to be announced. *8 p.m., Hill Auditorium. Tickets $10-$28 in advance at Burton Tower box office, and at the door. 764-2538.*

"The Marriage of Figaro": U-M Opera Theater. Also, March 31 and April 1 & 2. U-M music professor Jay Lesenger directs U-M opera students in Mozart's perennially fresh and very funny opera. Complications arise when Figaro, valet to the court of Almaviva, discovers that the Count has designs upon Susanna, Figaro's fiancee and maidservant to the Countess. The action includes lots of subplots spawned by rampant sexual misbehavior, and the score, highlighted by several arias that have become standards, is one of Mozart's most varied and lively creations. Gustav Meier conducts the University

Symphony Orchestra. This is Lesenger's last production as a full-time U-M faculty member. The man largely responsible for the sharp rise in both the quality and the popularity of U-M operas since he arrived six years ago, Lesenger is returning to New York City to pursue his professional career. *8 p.m., Lydia Mendelssohn Theater. Tickets $7–$10 at the Michigan League Box Office in advance and at the door. 764–0450.*

U-M dance students present an evening of dynamic, experimental dance theater works in collaboration with artists in other media, Thurs.–Sun., March 30–April 2.

Dance Concert: EMU Dance Department. Also, March 31 & April 1. A concert of modern and jazz dances choreographed by EMU dance faculty members Linda Hemmelgarn, Joann McNamara, and Ariel Weymouth-Payne (of Intersect Dance Theater), as well as EMU dance student choreographers. *8 p.m., Sponberg Theater, Ford St., EMU campus, Ypsilanti. (Take Huron River Drive east to Lowell St. Take Lowell to Ford St. and turn right onto Ford. The theater is on the left, with parking on the right.) Tickets $5 (students, $4; seniors, $2) in advance and at the door. 487–1221.*

"The Dance and Related Arts Concert: An Interdisciplinary and Collaborative Theater Event": U-M Dance Department. Also March 31 and April 1 & 2. An evening of dynamic, experimental dance theater works by advanced U-M dance students. Each of the eleven works in the program is a collaboration between a choreographer and one or two artists in other media, including architects, composers, musicians, painters, photographers, sculptors, theater designers, and video artists. *8 p.m., U-M Dance Department Studio A, 1310 N. University Court (next to the CCRB). Tickets $4 in advance and at the door. 763–5460.*

"We Won't Pay, We Won't Pay": U-M University Players. See 23 Thursday. 8 p.m.

"Mass Appeal": River of Understanding Ensemble. See 23 Thursday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 1 Wednesday. 8:30 p.m.

Dinosaur, Jr.: Prism Productions. This Amherst, Massachusetts, power trio plays excruciatingly loud, hard-edged, rock 'n' roll noise. Their recently released 3rd LP on the SST label, "Bug," reached the top 10 on the college radio charts. *9:30 p.m., The Blind Pig, 208 S. First. Tickets (prices to be announced) available in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS or 1–423–6666.*

Kenny Neal: Rick's American Cafe. The son of Louisiana harmonica king Raful Neal, this young bluesman from Baton Rouge mixes rock 'n' roll, traditional blues, and funky bayou R&B. He has gotten raves both for his fluid and concise yet stinging guitar style and for his mellow, shimmering baritone. He recently released his first LP on the prestigious Alligator label, "Big News from the Bayou." *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996–2747.*

FILMS

MTF. "Will Venton's Festival of Claymation" (Will Venton, 1988). Through March 30. Collection of animated shorts. Mich., 7:10 p.m. **"Dead Ringers"** (David Cronenberg, 1988). Jeremy Irons, Genevieve Bujold. Mich., 9 p.m. **SS. "A Fish Called Wanda"** (Charles Crichton, 1988). Through March 31. John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin. SA, 8 & 10 p.m.

31 FRIDAY

2nd Annual Tacky Art Sale: Michigan Union Arts Programs. See 30 Thursday. 10 a.m.–5 p.m.

★ **"Human Rights Violations in the Occupied Territories": Guild House Noon Forum.** Talk by representatives from the U-M Palestine Solidarity Committee. Bring a bag lunch; soup and sandwich ($1) available. *Noon, Guild House, 802 Monroe. Free. 662–5189.*

★ **"Social Exploitation": U-M International Center Fulbright Lecture Series.** Lecture by U-M social work professor John Tropman, who studied in Japan as a Fulbright scholar in 1981. Bring a bag lunch. *Noon, U-M International Center, 603 E. Madison. Free. 764–9310.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 25 Saturday. 2 & 3 p.m.

★ **"Conference on Translation": U-M Institute for the Humanities.** See 30 Thursday. Today (2–5 p.m.), Cornell University philosophy professor Anthony Appiah discusses **"Thick Translation,"** and University of Southern California French professor Peggy Kamuf discusses **"Ashes to Ashes: On Faithful Translation."** This evening (7–10 p.m.), University of Chicago South Asian languages professor A. K. Ramanujan discusses **"On Translating a Tamil Poem,"** and the acclaimed Israeli poet and novelist Anton Shammas, currently a U-M Institute for the Humanities faculty fellow, discusses **"The Reverse Slide Effect: On Left and Right Translation."**

Louis Smith Quartet: Southeastern Michigan Jazz Association. Concert by this jazz ensemble led by famed Detroit trumpeter Louis Smith. *5–7:30 p.m., Burlington II Atrium, 315 E. Eisenhower. Tickets $5 in advance at Schoolkids' and P.J.'s Used Records, and at the door. 662–8310.*

Annual Membership Dinner and Meeting: People's Food Co-op. The program begins with a dinner (including a special dessert contest) prepared by Co-op staff members. Followed by announcement of new officers, annual reports, and discussion of future plans. Entertainment to be announced. All invited. *6 p.m. (dinner), 7:30 p.m. (meeting), Friends Meeting House, 1420 Hill St. $4 (children ages 3–12, $1.50; under 3, free). 769–0095.*

★ **"All Creatures Great and Small": U-M Museum of Art.** Opening reception for this exhibit focusing on animals in art (see Galleries). *7:30–9:30 p.m., U-M Museum of Art. Free. 764–0395.*

"Right from the Start: How Parents and Caregivers Can Help Children Have the Best Start in Life": Informed Birth and Parenting/Child Care Coordinating and Referral Service/Rudolf Steiner School of Ann Arbor. Lecture by developmental psychologist **Burton White,** considered the world's foremost authority on early childhood development and education. The founder of the Center for Parent Education, White is best known as the author of *The First Three Years of Life,* which was nominated for a Pulitzer Prize.

White's lecture is the keynote speech of **"The Magical Years: The 6th Annual Conference of the Young Child."** The main business of the conference (April 1 & 2, 8:30 a.m.–5:30 p.m., at the Rudolf Steiner School, 2775 Newport Rd.) is a series of more than 30 workshops on a wide range of child development topics, including Rudolf Steiner's theories of childhood education, arts & crafts activities for young children, alternative toys, and discipline issues. Registration $95 ($85 before March 15) for both days, $50 per day. Discounts available for Waldorf parents and teachers, CCCRS day-care providers, and Informed Birth and Parenting members. *7:30 p.m., Huron High School Auditorium, 2727 Fuller Rd. at Huron Pkwy. Tickets $7 (students, $5) in advance and at the door. 662–6857.*

★ **Calvin College Orchestra: Ann Arbor Christian Reformed Church.** Derald DeYoung directs this ensemble of Calvin College (Grand Rapids) students, currently on their spring tour. The program includes the 3rd and 4th movements of Tchaikovsky's Symphony No. 4 and works by Brahms, Mozart, Smetana, Telemann, and Bartok. *8 p.m., Slauson Intermediate School, 1019 W. Washington. Free. An offering will be taken. 995–1710.*

U-M Women's Glee Club Spring Concert: U-M School of Music. Rosalie Edwards conducts this popular U-M student chorus. Program to be announced. *8 p.m., Rackham Auditorium. $5 (students & seniors, $3). 665–7386.*

Chris Laughlin: Kerrytown Concert House. This young virtuoso is quickly earning a reputation as one of the country's finest classical guitarists. Under the auspices of the U.S. Information Agency

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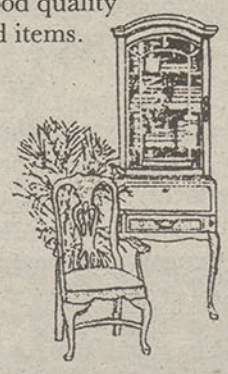

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Dance Concert: EMU Dance Department. See 30 Thursday. 8 p.m.

"The Dance and Related Arts Concert: An Interdisciplinary and Collaborative Theater Event": U-M Dance Department. See 30 Thursday. 8 p.m.

"The Marriage of Figaro": U-M Opera Theater. See 30 Thursday. 8 p.m.

"We Won't Pay, We Won't Pay": U-M University Players. See 23 Thursday. 8 p.m.

"Mass Appeal": River of Understanding Ensemble. See 23 Thursday. 8 p.m.

John Joseph: MainStreet Comedy Showcase. Also, April 1 & 2. Ann Arbor debut of this young, high-powered New York City comic who has appeared on the Letterman show and as a guest VJ on the VH-1 cable channel. He is known for his sharp observational humor and his musical parodies. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 (students, $5 for the late show only) cover charge. 996–9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 Friday. 8:30 & 11 p.m.

★ **Music Night: Canterbury House.** See 17 Friday. 10 p.m.–1 a.m.

FILMS

AAFC. Gay/Lesbian Awareness Film Festival. "Stormie: The Lady of the Jewel Box" (Michelle Patterson, 1987). Documentary about a female impersonator. **"Virgin Machine"** (Monika Treut, 1988). A journalist's research on romantic love takes him from German endocrinology clinics to the San Francisco porn district. German, subtitles. Nat. Sci., 7 & 9 p.m. **C2. "Cat Ballou"** (Elliot Silverstein, 1965). Jane Fonda, Lee Marvin. AH-A, 7 p.m. **"The Harder They Come"** (Perry Hanzell, 1973). Jimmy Cliff, Janet Barkley, Carl Bradshaw. Reggae cult favorite. AH-A, 9 p.m. **CG. "Vagabond"** (Agnes Varda, 1986). Also, April 1. Powerful story about a young drifter and the price she pays for her life-style. See Pick of the Flicks. French, subtitles. MLB 3; 7 & 9 p.m. **MED. "The Guns of Navarone"** (Lee Thompson, 1961). Gregory Peck, David Niven, Anthony Quinn. MLB 4; 7:30 p.m. **SS. "A Fish Called Wanda"** (Charles Crichton, 1988). Through March 31. John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin. SA, 8 & 10 p.m. & midnight.

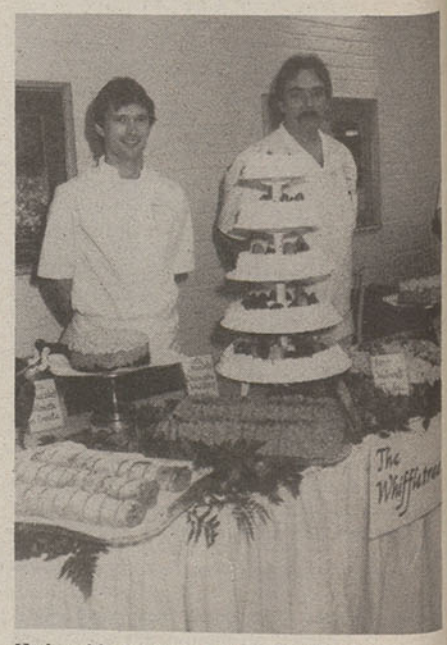
1 SATURDAY (April)

Audree Levy's 10th Annual Ann Arbor Spring Art Fair. Also, April 2. This popular annual fair, which last year drew more than 14,000 visitors, features over 260 artists and craftspeople from 24 states. A balanced mix of all media, with a wide range in quality and prices from $5 to $1,000. Levy introduces a lot of new artists each year. Live chamber music and food concessions. *10 a.m.–8 p.m., U-M Track & Tennis Bldg., S. State at Hoover. $3 admission (children under 12 with adults, free). 662–2346.*

"Creating Your Vision for the Year 2000: 5th Annual Working Women's Conference for Information, Empowerment, and Networking": Arbor Charter Chapter of the American Business Women's Association. This day-long conference opens with a keynote speech on "Creating Your Future" by Trainingworks (Lansing) president Leslie Charles. Also, talks by Phoenix Services (Carlsbad, California) consulting firm president Jackie Castine ("Eat Dessert First: Life Is Uncertain"), FI Seminars/Color Balance (Modesto, California) president Cheryl Birch ("Color: A Dynamic Communication Tool"), White-Calnan-White (Ann Arbor) consulting firm partner Janice Calnan ("Women & Power: Power for Women Is Different Than It Is for Men"), and New Outlook (Farmington Hills) president Colleen Sundermeyer ("Emotional Weight: Food Has No Power—Only the Power We Give It"). Also, exhibits by businesses providing services to professional women, including financial and tax services, clothiers, rental agencies, and more. Followed at 7 p.m. by a buffet and networking (spouses & guests invited). *10 a.m.–6 p.m., Weber's Inn, 3050 Jackson Rd. Registration $40 ($35 by March 10) in advance, $45 at the door includes lunch & refreshments. $18 for the evening buffet in advance only. To register, call Sara at 665–6045 or Adele at 769–3678.*

★ **"Conference on Translation": U-M Institute for the Humanities.** See 30 Thursday. The conference concludes today with a panel discussion among the guest scholars. 10 a.m.–noon.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 25 March. 10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("The Mars Show").



Hadassah's 5th Annual Chocolate Extravaganza—the event Ann Arbor chocoholics dream about—features sweets by 28 local pastry cooks. Sun., April 2.

"Harp Heaven!": Kerrytown Concert House. One of the brightest stars of the U-M music faculty, harpist Lynne Aspnes leads a collection of the area's finest harpists in a varied, entertaining program of classical and contemporary music for duos, trios, and octets. This event was a big hit two seasons ago, so make your reservations early. Croissants, coffee, and juice served. *11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. $8. Reservations suggested. 769–2999.*

U-M Baseball Doubleheader vs. Northwestern. Also, April 2. Big Ten home opener. *1 p.m., Ray Fisher Stadium. $2 (students, $1). 764–0247.*

★ **Easter Celebration: Domino's Farms.** See 25 March. 1–4 p.m.

★ **"The Joke's On You!": Waterloo Natural History Association.** Join WNHA naturalist Holly Hartman to learn about the many plants and animals that provide year-round April Fool surprises. *1:30 p.m. Meet at Gerald Eddy Geology Center (formerly Waterloo Nature Center) parking lot, Bush Rd., Chelsea. (Take I-94 west to exit 157, follow Pierce Rd. north to Bush Rd., and go west on Bush Rd. The Geology Center is on the left.) Free. 475–8307.*

Riders in the Sky: The Ark. This innovative, often comical Nashville-based trio of ace musicians has revitalized the genre of western cowboy swing. Their repertoire includes cowboy folk songs, western ballads, old-time fiddle pieces, some jazz numbers, virtuoso yodels, and rope tricks. Longtime cult favorites, they began reaching a wider audience in the mid-80s with their weekly appearances on the Nashville cable network. Two members are former Ann Arborites: Doug Green worked the counter at Herb David's in the early 60s before leaving to join bluegrass king Bill Monroe's band, and Fred Labour is the former *Michigan Daily* staff writer who spoofingly started the "Paul Is Dead" rumor that the rest of the world took seriously. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS.*

"Schubertiade": Kerrytown Concert House. This all-Schubert concert provides a chance to hear some of this area's most acclaimed (nationally and internationally) local musicians, including soprano Glenda Kirkland, violinists Andres Cardenes and Hamao Fujiwara, pianist Michele Cooker, violist Yizhak Schotten, and cellist Jeffrey Solow, as well as Canadian baritone Gary Relyea, and up-and-coming

performers cellist Debra Fayroian and clarinetist Jane Carl.

Known for his simple, beautiful melodies and complex modulations, Franz Schubert was a tireless composer—in 1815 alone he wrote 144 songs. When he died at age 31, he had composed 9 symphonies, 22 piano sonatas, numerous short piano pieces, 35 chamber compositions, 6 Masses, 17 operatic works, and over 600 lieder (German art songs). Program: A Major Sonata ("Duo") for Violin and Piano; C Major Quintet for Piano, Two Violins, Viola, and Two Cellos; "Der Hirt auf dem Felsen (The Shepherd on the Rock)"; and selected songs. Reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seats, $12). Reservations suggested. 769-2999.*

"Fools Day Follies": Michigan Theater Foundation. Local singer-actresses Judy Dow Alexander and Constance Barron head a cast of local performing stars to "celebrate love, life, and taxes" in a vaudeville revue at Ann Arbor's historic vaudeville/movie palace. Performers include Ann Arbor's favorite ham (and U-M law professor) Bev Pooley, U-M music school dean Paul Boylan, choreographer TeDee Theofil, several singers (including Larry Henkel, Julia Broxholm, Wendy Bloom, and "Fat Bob" Taylor), a slew of pianists (including Bill Albright, Jim Wilhelmson, and Eileen Weiser), and others to be announced. The show is followed by a candlelit April Fool's buffet. A fund-raiser for the Michigan Theater operating budget. *8 p.m., Michigan Theater. Tickets $25 in advance and at the door. 668-8397.*

The Nylons: EMU Opening Night Series. The Nylons are a 4-man "rock appella" vocal ensemble whose repertoire ranges from swing-era material to contemporary songs. The group is known for its seamless harmonies and inventive arrangements as well as for a high-energy stage show featuring instant costume changes, dynamic choreography, and dramatic lighting effects. Though initially the Nylons used no instruments other than their voices and percussive effects obtained through finger snapping, foot tapping, and thigh clapping, their percussion now also includes tambourines, congas, and electronic drum. *8 p.m., Pease Auditorium, College Place (off Washtenaw just west of the water tower), EMU campus, Ypsilanti. Tickets $12-$15 (students & seniors, $9-$12) in advance and at the door. Group discounts available. 487-1221.*

Dance Concert: EMU Dance Department. See 30 March. 8 p.m.

"The Dance and Related Arts Concert: An Interdisciplinary and Collaborative Theater Event": U-M Dance Department. See 30 March. 8 p.m.

"The Marriage of Figaro": U-M Opera Theater. See 30 March. 8 p.m.

"We Won't Pay, We Won't Pay": U-M University Players. See 23 March. 8 p.m.

"Mass Appeal": River of Understanding Ensemble. See 23 March. 8 p.m.

John Joseph: MainStreet Comedy Showcase. See 31 March. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 3 March. 8:30 & 11 p.m.

FILMS

AAFC. Gay/Lesbian Awareness Film Festival. "Malanoche" (Gus Van Sant, 1985). A gay man falls in love with a young Mexican illegal alien. MLB 3; 7 & 8:30 p.m. **CG. "Vagabond"** (Agnes Varda, 1986). Powerful story about a young drifter and the price she pays for her life-style. French, subtitles. MLB 4; 7 & 9 p.m. **MED. "Indiana Jones and the Temple of Doom"** (Steven Spielberg, 1984). Harrison Ford, Kate Capshaw, Ke Huy Quan. Nat. Sci., 7 & 9:15 p.m.

2 SUNDAY (April)

5th Annual Chocolate Extravaganza: Ann Arbor Hadassah. This annual event—"a chocoholic's heaven," in the words of one satisfied customer—is expected to draw full houses to two sessions, each limited to 500 people. The price of admission entitles you to sample chocolate goodies offered by each of 28 local pastry cooks, confectioners, and restaurants. You'll find everything from truffles, mousse, and cheesecake to chocolate ice cream and chocolate-covered popcorn. Eat the samples on the spot, or put them in a bag to take home and savor at your leisure. Participating chocolatiers include All My Muffins, America's Favorite Cheesecake, Basil's Bakery, Berkshire Hilton, Cousins Heritage Inn, Dom Bakeries, Ferrero Chocolates, Gandy Dancer, Gollywobbler, Gratzi, J.L. Hudson, Jacobs Souchard Inc., Kerrytown Bistro, Kilwin's Chocolate Shoppe, Kitchen Port, Lovin' Spoonful, Mac Kinnon's, Olive Garden, Savory's, Victor's, Wendy's Pretty Good Chocolates, and more. Also, Ann Arbor retailers present a fashion show. Proceeds benefit Hadassah's educational and medical research projects. *Noon-2 p.m., & 3-5 p.m., Berkshire Hilton, 610 Hilton Blvd. (off S. State just south of Briarwood). $10 in advance, $12 at the door. 994-4560.*

U-M Baseball Doubleheader vs. Northwestern. *1 p.m., Ray Fisher Stadium. $2 (students, $1). 764-0247.*

★ **Easter Celebration: Domino's Farms.** See 25 March. 1-4 p.m.

★ **"Alice in Wonderland": U-M Museum of Art.** Performance of Lewis Carroll's classic tale by the **String Puppet Theater,** featuring puppeteer Bill Siemers's hand-carved marionettes, colorful costumes, and hand-painted scenery. In conjunction with the exhibit "All Creatures Great and Small" (see Galleries). *2-3 p.m., U-M Museum of Art. Free, but tickets are required. Tickets available at the museum shop beginning March 20. 764-0395.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 25 March. 2, 3, & 4 p.m.

Mia Axon: Kerrytown Concert House. Harpist Axon, an Ann Arbor native (and U-M music school grad), is a member of the Colorado Ballet Orchestra and the Denver Symphony Orchestra. She has received several distinguished music festival fellowships, including Aspen and Tanglewood. Program: Hindemith's Harp Sonata, Carlos Salzedo's Variations on an Ancient Theme, John Perry's Sonata No. 1, and works by Respighi, Albeniz, Mathias, and Prokofiev. *2 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $5. Reservations suggested. 769-2999.*

"The Dance and Related Arts Concert: An Interdisciplinary and Collaborative Theater Event": U-M Dance Department. See 30 March. 2 p.m.

"The Marriage of Figaro": U-M Opera Theater. See 30 March. 2 p.m.

"We Won't Pay, We Won't Pay": U-M University Players. See 23 March. 2 p.m.

The Metropolitan Saxophone Quartet: Kerrytown Concert House. Debut performance by this ensemble of four Michigan musicians, John Salistian, Becki Fairman, Elaine Zajac, and Dan Saval. The program includes classical, big band, ragtime, and contemporary music. Reception follows. *4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seats, $12; students and seniors, $5). 769-2999.*

★ **Israeli Dancing: Jewish Community Center.** See 5 March. 4:30-6 p.m. (elementary school children), 8:30-10 p.m. (adults).

"Ten for Two": MediaVision. Along with last night's screening at the Royal Oak Music Theater, this is one of two world premiere showings of Steve Gebhardt's documentary about the John Sinclair Freedom Rally, held in Ann Arbor on December 10, 1971, to protest the sentencing of White Panther Party leader and MC5 manager John Sinclair to ten years in prison for possession of two joints of marijuana. Performers at the rally include John Lennon and Yoko Ono (the film's co-producers), Stevie Wonder, Commander Cody and His Lost Planet Airmen, Bob Seger, Archie Shepp, Phil Ochs, Allen Ginsberg, and political activists Rennie Davis, Dave Dellinger, Bobby Seale, and Father James Groppi. Proceeds to benefit MediaVision's documontage "Culture, Art, and Politics: 1960s Ann Arbor." Special guests at tonight's premiere include John Sinclair, the film's director Steve Gebhardt, and oral historian Brett Eynon, a U-M grad currently working on the Social History Project at City College of New York. Followed by a party with a cash bar and a raffle of two oversized papier-mache joints. *7:30 p.m., Michigan Theater. $10. 1-398-6666, 668-8397.*

Sally Potter and Roxanne M. and Company: Homegrown Women's Music Series. Potter is a high-energy performer whose repertoire ranges from a cappella ballads to old-time banjo tunes. Roxanne M. and Company is a woodwind ensemble whose material ranges from the bizarre to the delightful. Preceded by an **open mike** (7-7:45 p.m.) for any women who want to sing, recite poetry, do comedy, etc. *8 p.m., The Ark, 637½ S. Main. $5 (or sliding scale based on ability to pay) at the door only. For information, call Kriss at 995-3953.*

John Joseph: MainStreet Comedy Showcase. See 31 March. 8 p.m.

FILMS

MediaVision. "Ten for Two" (John Gebhardt, 1989). See listing above. $10. Mich., 7:30 p.m.

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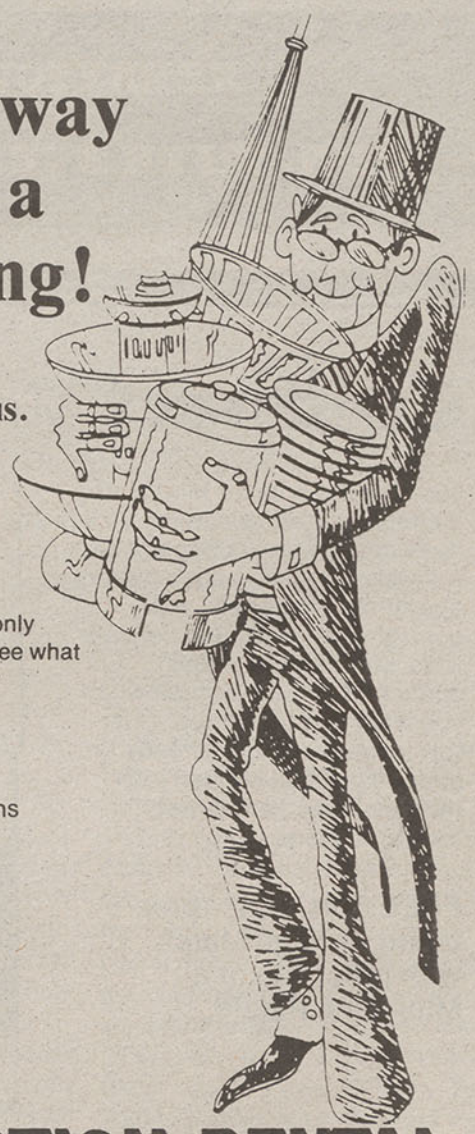

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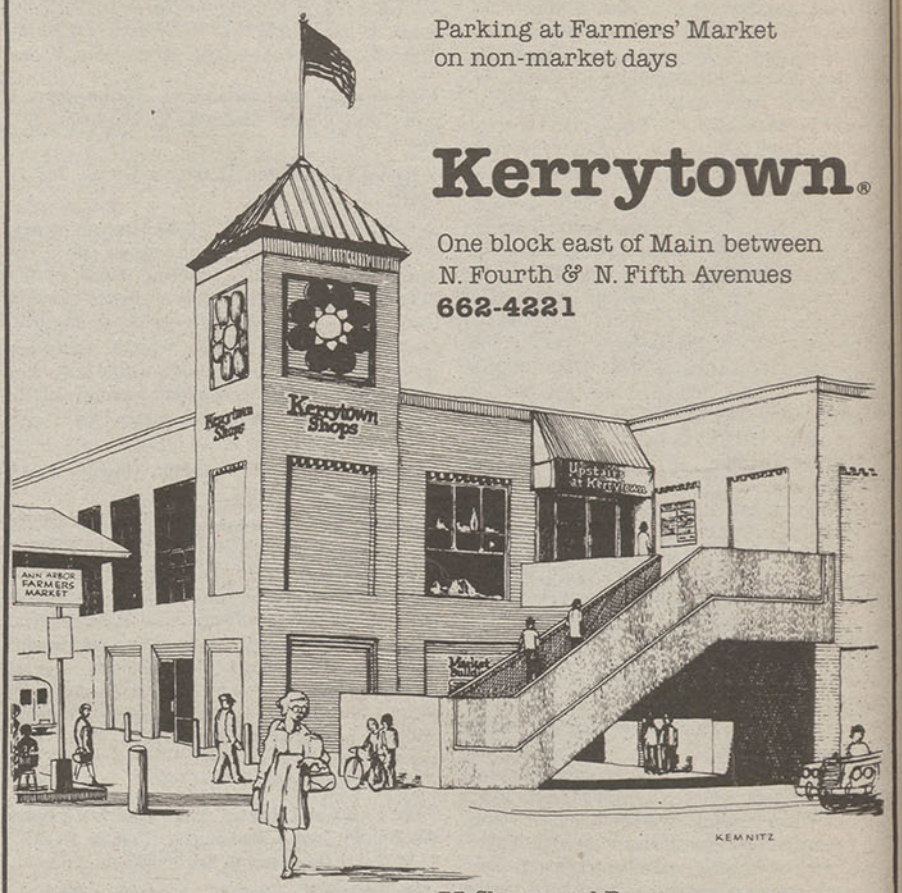

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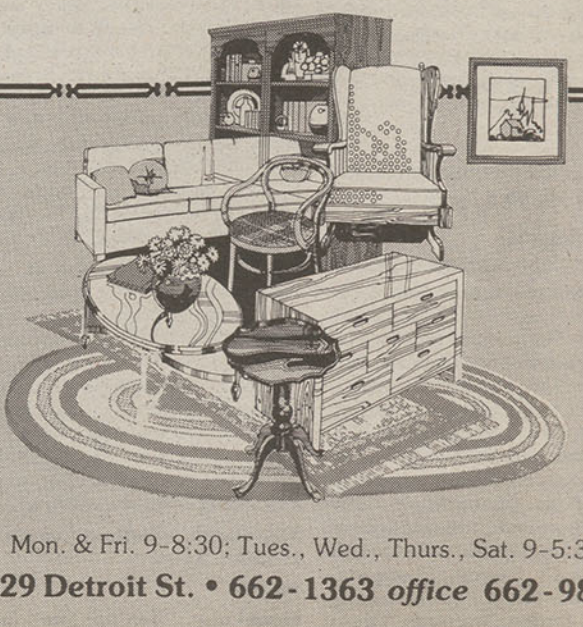

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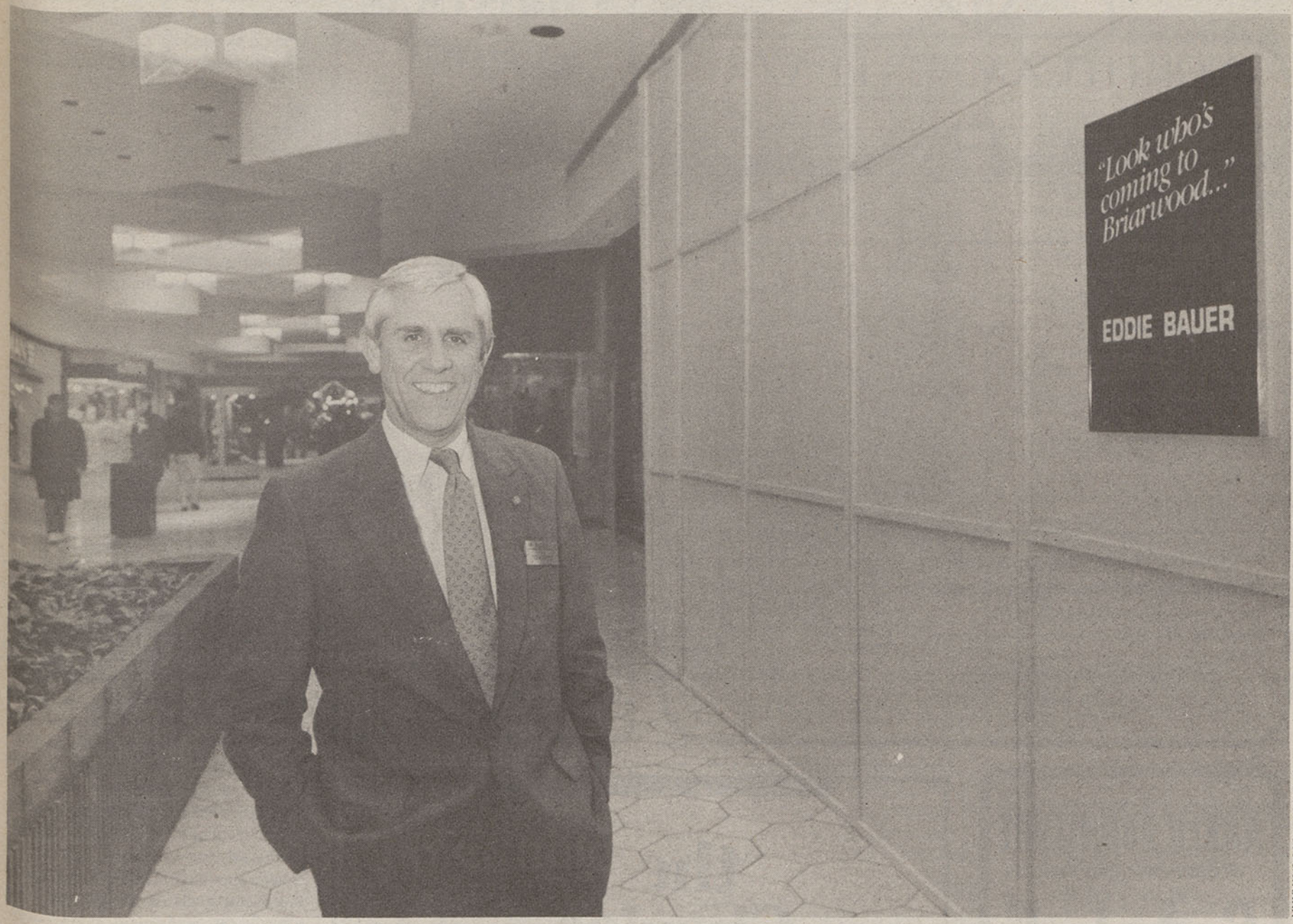

CHRISTINE ROSS-CAVANNA

Surrounded by new competitors, Briarwood is shuffling its tenants and luring in new stores to retain its dominance of Ann Arbor retailing. Mall manager Ted Schwarz poses with one of the mall's prize catches: the Eddie Bauer outdoor chain.

Briarwood's big changes

Hudson's is the model for the new stress on service.

When Briarwood mall opened in 1974, it was the grandest shopping center Michigan had ever seen. It was bigger than most downtowns, and run with an iron discipline that made it closer to a single, vast department store than the haphazard collections of stores typical of an older business district. When the Taubman Company quickly followed it with four similar "super-regional" malls around the state, it drastically reshaped Michigan's shopping habits. In a survey ranking sales in Michigan business districts a few years ago, Taubman Company malls made up half of the top ten.

Briarwood's earth-toned, sculpted exterior has scarcely altered since the addition of its fourth department store anchor, Lord & Taylor, in the late 1970s. Inside, the mall's airy, theatrical public spaces are as pristine as the day the mall opened. (They're kept immaculate by a maintenance staff that includes a full-time horticulturist with his own plant-growing room upstairs from the management office.) But this static surface is deceptive. The true heart of the mall—the more than 120 stores and eating places that rent its costly retail space—has undergone a series of radical transformations as the Taubman Company's leasing agents work to maintain their centers' dominance as shoppers' tastes change.

More than forty tenants were replaced five years ago when Briarwood's original leases expired. Now, as the mall turns fifteen, another round of major changes is in the works as Briarwood gears up its third generation of stores for the shoppers of the 1990s. "The mall that was here yesterday is not guaranteed to be here tomorrow," says manager Ted Schwarz. "You will see a *fantastic* transformation here in the next four years." Just in the next few months, more than a dozen stores are coming in, going out, or moving to remodeled quarters within the mall.

The genial, silver-haired Schwarz—himself a former longtime store-owner in Birmingham—took over when the bustling Phil Morosco was transferred to Twelve Oaks mall last year. He's promoting the changes enthusiastically: new openings are being mentioned in Briarwood's advertising, and signs on storefronts under construction highlight upcoming arrivals.

"The stores will all address *our* customer," vows Schwarz. He says that high levels of both education and income combine to make Ann Arbor shoppers easy to figure out. "If you put your mind to who the customer is, you have a pretty predictable man or woman," he argues. "They buy things to compliment themselves—they don't buy just because the magazines say this is the trend, like they absolutely do in other markets. Our customer is much more comfortable with him or herself."

Predictably, bookstores do very well; one of the big newcomers will be a **Doubleday** bookstore. It's probably no coincidence that Waldenbooks is leaving (rumor has it for Concord Center across Eisenhower Parkway). "We think Doubleday will be better for this market," Schwarz says.

Briarwood does regular surveys of where its customers come from. "Basically it's an Ann Arbor place, but we also have a lot of customers from the Brightons and the Northvilles and the Plymouths and over toward Dearborn—a lot of customers come from Canton," Schwarz reports. To keep abreast of customer interests, the mall also keeps track of every inquiry at its information desk. "At the end of the month, we have a laundry list of what people want and why they want 'em," Schwarz says. In a typical month, two or three hundred requests will identify thirty or so stores that are prime candidates for recruitment. "That's one of the reasons we brought Radio Shack [back] in here, because Radio Shack was up at the top of the list a lot," Schwarz explains. "And it's doing a fantastic business."

Other stores may come to Briarwood after doing well in another Taubman Company mall. Schwarz says that **Eddie Bauer**, the outdoorsy, L. L. Bean-style chain, has racked up astonishing sales in its store at Twelve Oaks; now Ann Arbor will get one, too, in the Grand Court spot last occupied by Casual Corner.

Other imminent arrivals include:

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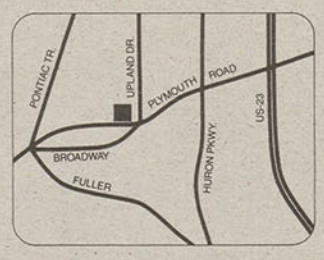

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CHANGES *continued*

Athlete's Foot, Xtra's (women's accessories), **Kids Footlocker, Freshen's Yogurt, Limited Kids, Olga's Kitchen,** and **Units** (a modular clothing concept for women similar to the Multiples line sold at Hudson's). Besides Casual Corner and Waldenbooks, stores that have left over the last several months or are about to include: All American Hero, Chess King, Foxmoor, Mallards, Memory Lane, Meridian, National Health and Nutrition, Phillips Shoes, and Thom McAn.

A lot of current tenants that have signed new leases will move to new spots in the mall. That's partly because Taubman insists on regular store updating, and moving allows construction of a new storefront without disrupting business. Another factor is rising rents. Since mall rents are based on square footage, almost every retailer in the country is downsizing its stores to use less space. (More and more stores are also eliminating stockrooms, to use their entire floor area for sales.) Upcoming Briarwood moves include **Donna Sacs, KayBee Toy, Lady Footlocker, M-Den,** and **Merle Norman** cosmetics. Local owner Jerry Ford will close Alpen Pantry near Sears to move around the corner, where he will reopen across from Big Boy as **The Hungry Gourmet.**

Judging from other recent openings, the new storefronts will continue the trend toward flash and glitter. When the mall opened, storefront designs tended toward the rustic, with lots of rough-sawn siding; the new looks tend to be bright, slick, and shiny, with lots of brass, glass, and marble. It's a show biz look of confidence, indulgence, and good times.

Schwarz believes any retailer needs to update regularly—but he admits that it's particularly important now that the mall is becoming the bull's-eye in the sort of ring of strip malls and smaller centers that typically surrounds major shopping centers. "We've gotta keep sharp. There's some good competition coming on board. You've got Mervyn's down the street, you've got Meijer's opening up. That's a force—they'll do business." Still, Schwarz is confident enough at the mall's new direction that he predicts Briarwood's sales will continue to increase. "I don't mean that I'm not worried about them—but I'm that confident in our ability to continue our upward trend."

Interestingly, Schwarz's favorite model for what the Briarwood of the 1990s should be is already in the mall: Hudson's department store. Hudson's current merchandising strategy parallels what he wants to see happen throughout the mall, making it seem like both the sturdiest and most glamorous of Briarwood's four anchor department stores. In recent years the Dayton-Hudson chain has remodeled its department stores, upscaled their inventory, sharply cut back on promotional sales, and stressed service strongly.

"People like service, and the more money they make, the more they like it," Schwarz explains. "And they are loyal to it. If you can kill 'em with kindness, it works every time. Hudson's is going strongly into service, they are committing

CHRISTINE ROSS-CAVANNA

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CHRISTINE ROSS-CAVANNA

After a life in retailing (he started at age twelve in a Royal Oak soda fountain) Jim Edwards has repurchased the Caravan Shop. The owner of two Maison Edwards shops (accessories and tobacco), he first bought the Caravan Shop nearly twenty years ago from Frank and Jeannie Karpp. The Karpps demanded to be paid for everything, even broken pieces—but after they died, Edwards learned they had left him three times the amount he had paid them for the store.

Jim Edwards is back at the Caravan Shop

He's been a genteel presence in Nickels Arcade for a quarter of a century.

The **Caravan Shop** at number 2 Nickels Arcade has returned to the ownership of Jim Edwards. Edwards, who seems to be at an age when most folks retire, also owns the deliciously pungent Maison Edwards Tobacconist at number 11 Nickels Arcade and, with his wife, Augusta, the resourceful Maison Edwards gift, luggage, and travel specialties shop at number 9. He has been a retailer at the Arcade for twenty-five years; the motto of all the old-worldly proper Edwards shops is "La Marque de Qualite."

Edwards looks like a shorter, almost huggable, version of Little Orphan Annie's benevolent and persevering Daddy Warbucks. But in some ways, he has more in common with Annie. Because his shops have a strong European flavor, it seems natural to expect that Edwards was born abroad. But when asked about his background, he says, "I was an orphan. I lived with a doctor and his wife in Royal Oak. They never talked to me about it. When she died, when I was fourteen, I found out about it." He has never pursued the matter, and says thoughtfully, "Sometimes at Mother's Day you feel like you might want to know your parents. But maybe it's better not."

Turning down an opportunity to go to college, he opted for retailing. "From the age of twelve, I worked at a soda fountain for two hours every day after school." He says it with a twinkle that evokes images of a hard-working boy in the process of becoming a persevering, self-made man—a value-laden symbol of the first half of this century. After high school, he continues, "I took a year off and looked around. I went to different states and decided I could do best here." He went to work at the Daisy Rifle company in Plymouth. In 1963, he left that job to open Maison Edwards in the Arcade. It was the first of a series of Ann Arbor shops that he seems to have acquired, relinquished, and sometimes reacquired with the air of an automobile collector—which he also is. The inside of his shops reveals a collector's instinct, too; although the shops are all jammed full, each object in them seems important in the way of carefully considered things.

He owned the Van Buren lingerie shop when it was also in the Arcade; when it outgrew that location, he moved it around the corner to 304 South State and eventually sold it to store manager Linda Liechty. During the early 1970s, he owned a tobacco shop at 1233 South University. He sold it, in 1975, also to one of his employees, and it is working." Last year, he notes, Dayton Hudson's department stores outearned its discount Target and Mervyn's divisions for the first time in years. In sales increases among Briarwood's department stores, he adds, "Hudson's is really leading the pack here.

"A lot of stores haven't kept up physically, they haven't kept up with the [trend toward] service," Schwarz concedes. One major adaptation that's going to be needed, he says, is better pay to keep good people in retail jobs. "I think you're going to find retailing becoming more and more a career-type thing. Companies like Hudson's are paying *well* for salespeople." He guesses that some Hudson's employees here may already be making $30,000.

Schwarz seems confident that more big-name stores are on their way. "The Limited will probably come in here with a much bigger store," he notes. The phenomenally successful Ohio-based specialty store chain already owns a smaller Limited in the mall, along with Lane Bryant, Victoria's Secret, and the forthcoming Limited Kids. Without saying anything specific, Schwarz looks knowing when asked whether the mall might eventually land big-name designer boutiques like Anne Taylor and Liz Claiborne. "We have so many exciting things coming here down the road," he promises, "that it'll blow your mind."

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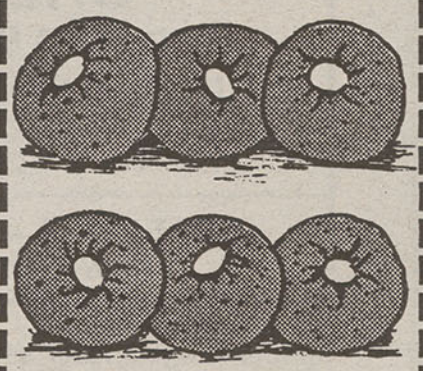

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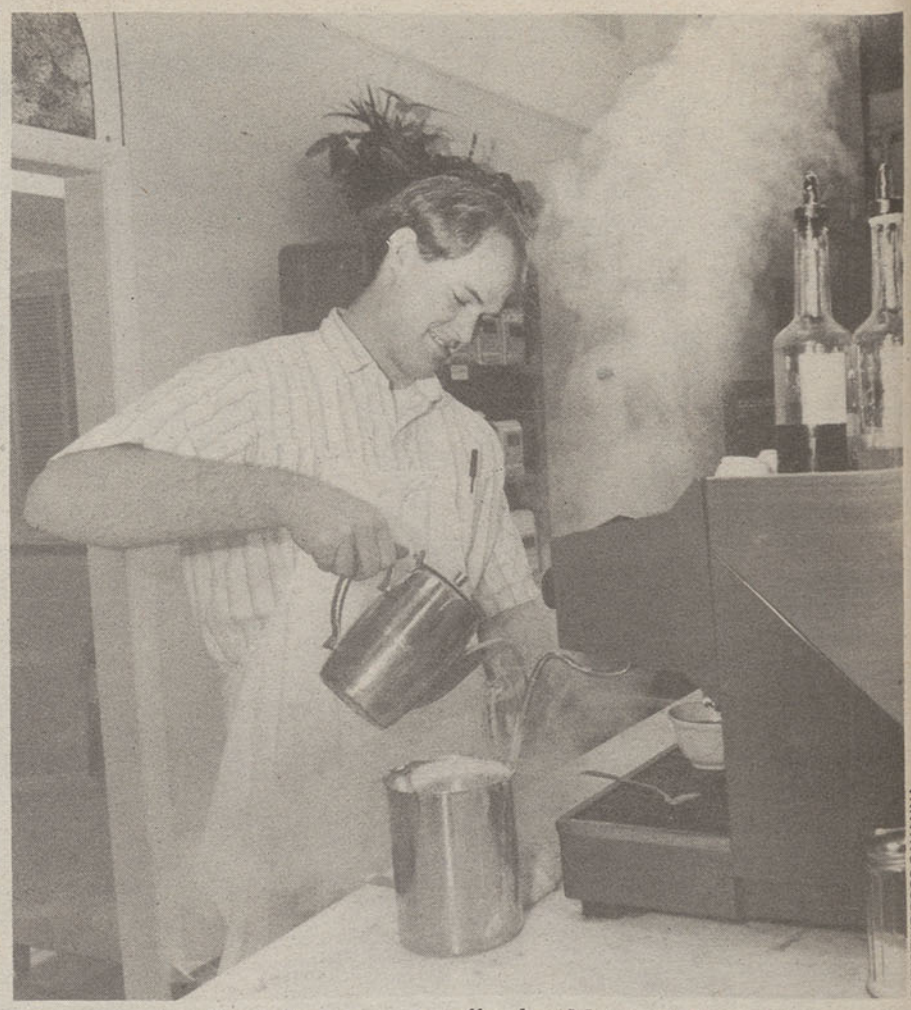

CHRISTINE ROSS-CAVANNA

Espresso Royale is the sixth midwestern coffee shop Marcus Goller and his partners have started in the last two years. Coffee shops are more often popular with gregarious students than profitable for their owners, but a new breed of corporate campus coffee shops is turning a profit with an atmosphere that leads to quicker turnover.

ployees. The store changed hands once more after that and closed in 1984, at which time Edwards took over its inventory and merged it, once again, with his tobacco shop at the Arcade. For a brief time in the early 1980s, he was co-owner of the Edwards Auction House upstairs at 119 East Liberty. The place turned out to be too small for its purpose, but Edwards seems to be privately amused by memories of the brief attempt to bring Ann Arbor its own collectors' auction, like Detroit's Du Mouchelle Galleries. (The auction house helped launch another elegant downtown business: Connie Basil managed it, and began her Art Deco Design Studio in the back.)

Jim Edwards dates the Caravan Shop back to the opening of the Arcade. (Tom Nickels, the third-generation butcher and restless visionary who conceived the Arcade, started construction in 1915 on the site that had been the family shop on State Street; it was completed in 1921.) Edwards bought the Caravan Shop from Frank and Jeannie Karpp in 1971. Its full name was "The Caravan Token Shop," the word "token" being in vogue at the time it was founded, as in "a token of my affection."

"Mr. Karpp was a white-haired gentleman," Edwards relates with relish. "He was with Standard Oil. They were well-traveled people. Karpp was an authority on fine prints. They used to go on a buying trip to New York every year, and they'd put a sign on the door saying 'Gone Fishing for Merchandise.' In 1971, he called me and said, 'Can you come out to the house? Since you have other stores in the Arcade, I want you to have the store.' We did an inventory. We even counted the broken things because he said all the pieces were there. He wanted his penny for everything. He died in 1976. Jeannie Karpp died in 1977. Then I found out they'd left me three times what I paid for the store."

Edwards sold the Caravan Shop in 1985, but it had been up for sale again for the past year and no buyer was found; Edwards stepped back in at the beginning of the year. "We're putting it back to the old Caravan days of merchandise you can't find anywhere else," he says. The shop has, for example, a large collection of intricately painted Russian lacquer boxes that sell for between $60 and $900; for admirers whose budgets don't stretch that far, the paintings have been magnificently reproduced on note cards for $1.25.

"The only hobby I have is collecting antique cars," Edwards says, though when he talks about his house it sounds a bit like a collecting hobby, too. It's part of a complex on property developed by Henry Ford in Macon, Michigan. The house was built after Ford's time, but on the foundation of a Ford-built church that had been moved to Trenton. A telephone company building dating to the Ford days has been converted to living space, which Edwards says he rents to "two people on Social Security." The third building on the grounds is a stone school, in which Edwards houses his collection of ten vintage automobiles—a Rolls Royce Silver

Cloud II ("one of the last"), a silver-green 1953 Bentley, two Mercedes (one is a 1963 convertible), a blue 1960 Corvette, two Mustangs, and three T-bird two-seaters.

He doesn't show the cars, as such, but can be seen driving them around town in the summers. "I remember one day, I was outside the entrance to the parking ramp on Maynard," one Jim Edwards watcher says. "There was this beautiful, svelte old Corvette being steered decorously and precisely into the car port. It was Jim Edwards, dropped down behind the wheel, dressed in his British way down to the little tweed cap. His innocent pride and happiness, and his dapper comportment, made one of those Ann Arbor scenes that just perk me up about living here."

Students are flocking to the new campus coffeehouse

Espresso Royale brings a corporate approach to a notoriously unprofitable business.

In December, a pink pencil-neon sign went up in the empty window at 324 South State, ex-home of Burger Fresh and soon-to-be new home of **Espresso Royale**. The sign said "cappuccino," and according to doe-eyed manager Manthri Srinath (pronounced MAN-three SCHREE-nath) almost everybody knew what it meant. They might not have known precisely what went into the coffee drink of that name (espresso coffee mixed with frothed hot milk or cream), and they probably couldn't spell it, but they did know that it meant that a coffee shop was finally coming to campus.

Littered with the fond memories and financial debris of past coffee shops like the quintessential hangout, Mark's, that had been on East William in the 1960s and early 1970s, the campus has been without a cafe dedicated to coffee since Caffe Fiore closed its doors two years ago. So when, without any announcement, Espresso Royale was ready to open, on January 26 at 5 p.m., the coffee drinkers were also ready. "We opened the door and people just started coming in," says petite, bright, and stylish co-owner Amy Goller.

Typically, coffeehouses have been owned by people who haven't heard of business plans or cared to be called entrepreneurs, and patronized by ill-clad, introspective souls. But this is a generation with a difference—even things as intangible as atmosphere are becoming incorporated, moderated, upscaled, and updated. Goller calls the shop a "cafe," using the word in its traditional sense of coffeehouse, rather than to signify an in-

CHRISTINE ROSS-CAVANNA

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CHRISTINE ROSS-CAVANNA

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CHANGES *continued*

expensive restaurant as is more common in the Midwest. In coffeehouse tradition, tables are small; conversation is intense; house-supplied newspapers soften with reuse; a few regulars turn up as if sent by central casting; and people still linger, though apparently not for as long. The new corporate campus coffee shops are turning a profit these days with an atmosphere that leads to quicker turnover. Carry-out orders, which are especially popular in an area where restaurants refused to recognize the demand for Italian-style coffees, also help.

The menu, posted on the wall, lists various coffees—espresso, cappuccino, mint mocha, and cafe au lait, among others; also hot chocolate, tea, and hot milk drinks, and a long list of cold drinks. A case holds a fine selection of cakes and pastries from bakeries around town. In early February, the only nonsweet fare was bagels with cream cheese, but plans were under way to bring in filled croissants and, possibly, small sandwiches. In good coffeehouse tradition, the hours are long: 7 a.m. to 1 a.m. Monday through Friday, and 9 a.m. to 1 a.m. Saturday and Sunday. The walls are available for showings by local artists.

The Ann Arbor Espresso Royale is the sixth in a chain owned by Goller, her blond and handsome husband, Marcus (the chain and the Gollers' marriage both date to 1987), Chuck Lawrence, and Paul Orfalea. Marcus Goller and Lawrence both worked for a California firm named Espresso Roma, and Orfalea is a landlord for some Espresso Roma outlets.

"We're on a mission to bring good coffee to the Midwest," Amy Goller says, with a lopsided grin (and a slight display of California attitude). She says Espresso Royale currently covers an area from Norman, Oklahoma, to East Lansing. (A Minnesotan, listening in, took exception to the idea that Oklahoma could be considered part of the Midwest, but the issue wasn't definitively settled.)

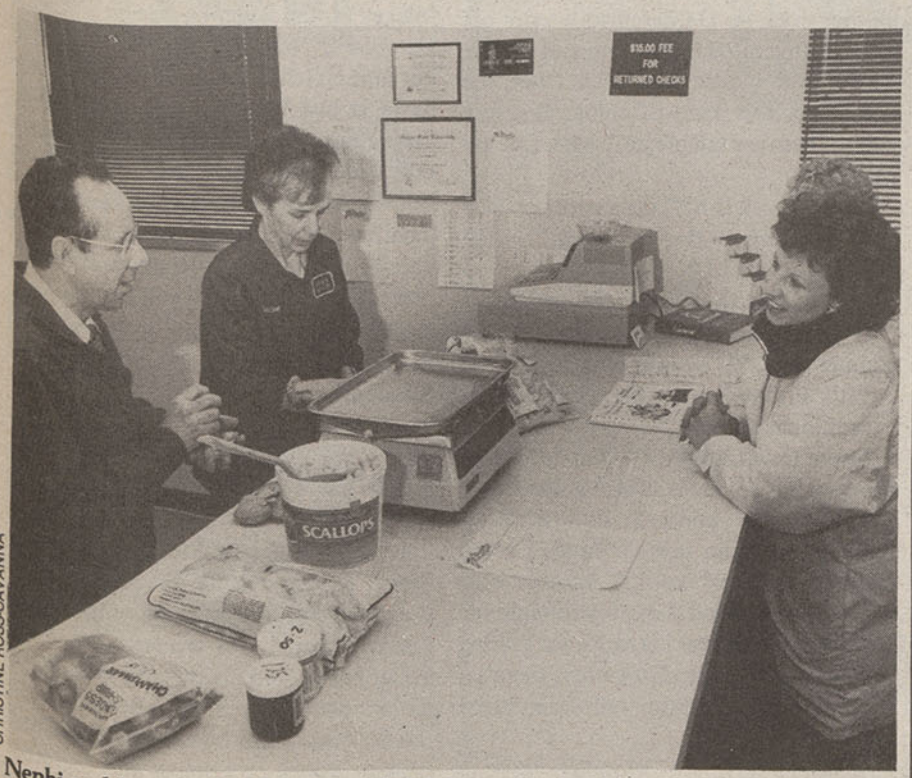
Espresso Royale's headquarters are nominally in Ventura, California, but Amy Goller says the real headquarters are wherever Marcus Goller and Chuck Lawrence happen to be, and they are all pretty rootless at the moment. The Gollers are living in Ann Arbor now—the Midwest seems to be a niche for the Gollers as well as for their enterprise. Amy Goller says, "I want to stay here for a while. I like Ann Arbor very much. I like the seasons. I like the snow. It's our first real home since we got married."

Nephi DeMercurio's unusual fish store

Mr. Dee's looks sort of like the County Clerk's office.

Except for the special smell, raw fish seem about as likely at **Mr. Dee's Seafood 'n' Things** as in the county clerk's office. The shop is furnished with two standard-issue gray metal office desks, two four-drawer file cabinets, a couple of fish charts, some plastic decorations, and a photocopy machine. But fish are brought out from the back of the inconspicuous one-story building at 3950 Jackson Road at customer request, and weighed on a scale that looks like it was left on the counter when there wasn't anywhere else to put it. The reason it's so disarmingly unpretentious is that until recently the fresh and frozen fish business was wholesale only. It expanded into retail simply by selling out of its existing office. It must be the only retail fish office around.

"I'm told I'm the best-kept secret in town," says Nephi (NEE-fi) DeMercurio.



CHRISTINE ROSS-CAVANNA

Nephi and Lorraine DeMercurio with fish buyer Linda Abbott. DeMercurio was a research chemist and a teacher-missionary in Nigeria before starting a wholesale fish business in 1983. Now the family has added retail sales, too.

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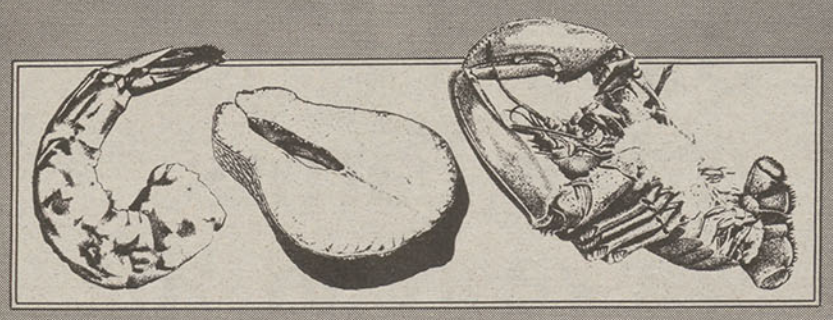

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"But I don't want to be a secret." The "Mr. Dee's" part of the name is a simplification of DeMercurio; the "Things" refers to a line of pastas the company sells, both wholesale and retail, as well as to hoped-for future product additions.

The slightly maverick business isn't the first example of DeMercurio doing the unexpected. Like the little building, there's more in him than first meets the eye. Scholarly looking glasses, precisely flattened hair, and a neatly knotted necktie make his blue jacket look more like a chemist's lab coat than a fishmonger's smock. The effect isn't coincidental. DeMercurio has a master's degree in chemistry and worked for seven years as a research chemist. Then he, his wife, Lorraine, and their two sons, Nephi Jr. and Jared, packed up and moved to Nigeria, where he worked as a teacher-missionary for the next six years. He taught chemistry, math, and physics.

The family returned to the U.S. in 1983, and he started the wholesale fish business, which was originally located in his Detroit area home. In 1986, on the basis of a market study, the family and the business moved to Ann Arbor. Lorraine DeMercurio tends the counter. Nephi Jr. manages the back room, but his father says he's going to "pink-slip him" in the fall because it's time for him to go to college. Seventeen-year-old Jared helps out when he's home from boarding school.

A blackboard in the entryway gives a partial list of retail fish prices. Although DeMercurio sells to restaurants and other retailers in quantity, he cuts fish to any size for the retail trade. On a day late in January, rock shrimp were $6.50 a pound, whitefish $4.95, and yellow fin tuna $7.95 a pound sliced from the whole fish and also available in pieces.

A woman holding a very little baby asks, "What do you mean by pieces?"

"It depends on how the fish was cut today," Lorraine DeMercurio answers. "Do you want to see them?" The young mother does, so DeMercurio hurries off to the refrigerated back room and returns with a large square tin of fish. "See, the belly flap, this kind of thing. It's very good. These are tail pieces," Mrs. Dee explains.

"How much is it?" the customer asks.

"Four seventy-five a pound," is the answer.

"Can't beat that," says the customer.

A man standing at the end of the counter says, "It's really busy today."

"It's Friday," his wife reminds him, "traditional fish day."

Nephi DeMercurio says that Saturdays are even busier. He is showing the couple something in another tin. Looking dubious, the man says, "Maybe I could close my eyes and eat it." Another man buys a three-pound slab of mahimahi for about $15 and shares his recipe for grilling it on a cookie sheet. Altogether, there's a clubby, conspiratorial air of insiders in the know.

Retail hours are Monday through Thursday 7:30 a.m. to 5:30 p.m., Friday 7:30 a.m. to 6 p.m., and Saturday 9 a.m. to 4:30 p.m.

A talkative importer above Hutzel's

Mama Llama got its start in a U-M dorm friendship.

"I get the opportunity to talk to my customers a lot," says Renee Tagliavia. In December, she opened **Mama Llama** in partnership with Bettina Galindo, who was her roommate in the U-M's Betsey Barbour dormitory in 1985. Galindo lives in Peru just now, so she doesn't get to talk to the customers at all—but does help supply the shop with clothes, jewelry, and assorted objects from Peru. The store—pronounced more or less Spanish-style, Mama Yama—is above Hutzel's at the corner of East Liberty and Main Street; entrance is through the doorway at 106 East Liberty.

Neither woman completed a U-M degree. "Bettina and I weren't much for school. We majored in shopping," the henna-haired and dark-eyed Tagliavia says. She talks fast, intensely, and continuously. Her speech seems to match the shop's riotously colored and multi-decorated products.

Most of the prices are very low, though some luxurious brushed-wool sweaters run as high as $180. Jewelry ranges from delicate copies of pre-Columbian pieces to large, bold, and contemporary pieces that Tagliavia describes as "very Jetsons—very futuristic." Tagliavia says she and Galindo are working out custom designs with Peruvian street artisans. Galindo's apartment in Lima is the hub of their fledgling import operation.

The stock will probably vary a lot over the next few months and prices may not remain quite so low. "We were basically Mickey Mouse when we started," Tagliavia allows, "but now that we're growing our [import] duty will be different." Tagliavia is just beginning to grapple with these complexities. With winsome vagueness, she says she's just learned that "South America is a third-world country." That means the government may make special arrangements to allow some imports, "but textiles will still be hard."

Store hours are 10 a.m. to 7 p.m. Tuesday through Saturday and noon to 6 p.m. Sunday.

Assorted notes

Both **Lisa Parks Knits** and **Tommy Schey** shoes, which bracketed Mark Keller at the corner of Thompson and Liberty, closed this winter, and Mark Keller has altered his clothing mix. When Keller opened, a year ago, he thought of the store as a cross between his two Birmingham stores, one dressy and the other casual. So he stocked the Ann Arbor store half with the one and half with the other. Experience shows that Ann Arbor isn't

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CHANGES *continued*

following the dressed-up path. Keller's new inventory is 80 percent casual and 20 percent dressy.

★ ★ ★

Unobtrusively in October, **Ann Arbor Firearms** opened in the lower level at 220 South Main Street below The Academy karate studio. Long-haired young owner Robert Samborski says he opened his gun shop because "Ann Arbor needed a better one than they had." He says he sells only the better quality, or "high end," guns—handguns and rifles, both new and antique. "We'll buy 'em, sell 'em, trade 'em whatever they want. We've probably got the best muzzle loaders for a long way around," he says, pointing out a handmade flintlock from a Mississippi gunsmith (it costs $550). He also has a $1,500 Burnside carbine dating back to the Civil War. For the present, store hours are Wednesday through Saturday noon to 5 p.m., but longer hours are anticipated.

Samborski and manager Randy Harting seem to have been wondering when someone was going to appear with the narrow purpose of asking prickly questions. They're casual in their answers to what will happen if anti-gun protesters show up. "They can come out and picket. That's cool," drawls Samborski. "I can't afford advertising."

★ ★ ★

Most people have been shocked and/or regretful to hear that the **State Cinemas** are about to be purchased from the Kerasotes Corporation by Hogarth Management, and that surely the two theaters on the first level, and possibly the two on the second level as well, will be converted to other uses. One unsentimental observer says, though, "It's about time. They had awful movies. They'd show one scary movie, one dumb movie, one cult movie, and one sentimental movie." But for the mourners, it's a double blow—loss of at least some of the theaters plus anxiety about the fate of the landmark building. Apprehensions were made worse when Hogarth's intentions were perceived to mean the first level would be turned into a mall like Hamilton Square around the corner on North University. But Hogarth manager Roger Hewitt says, "We're definitely not going to do a mini-mall, and we're going to retain as much as we can of the facade above street level," adding—quite credibly since Hogarth owns Borders and Kresge's on that block—"We have a strong interest in maintaining the quality of State Street."

The plan is for between two and four stores, each with windows and a door facing the sidewalk. The theater, which was built in 1942, is not part of the Ann Arbor registry of historic buildings, but Alan Jones, chairman of the Ann Arbor Historic Preservation District Commission, says, "Hogarth is meeting with us on a voluntary basis. Roger Hewitt had worked on the Michigan Theater, so he's aware of the commission's plans for State Street. We'd like to see the sign and marquee re-

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tained if possible."

★ ★ ★

By the middle of the month Kitchen Port will open a second store at Kerrytown, according to president and manager Roberta Shrope. The new store will be named **Home Port** and will be located in the space Dough Boys recently left behind to move into the Market Building. "It's kind of like Kitchen Port having a nine-hundred-square-foot baby," Shrope crows happily. "The new store will be different—it's a life-style store. It will sell RTAs, which means ready-to-assemble. It's one of the hotter things of the Nineties." She says all kinds of home accessories are now available in the affordable kits. By early February, only two weeks after the decision to create the new shop, she had ordered RTA closet organizers in both wood and wire versions and fireplace log-holders. RTA furniture will be part of the mix, and Home Port's stock will change with the seasons and by whim. "We'll have rope hammocks and summer outdoor RTAs," Shrope continues. "We're going to bring that term to Ann Arbor, aren't we?"

★ ★ ★

"I'm so sorry to say you we are closing," Soonhwa Lee said remorsefully to a customer who phoned one day in February shortly before she closed the **Yarncraft Shop** at 13 Nickels Arcade. Lee, who thinks that number 13 has housed a knitting shop since the Arcade opened in the 1920s, blames rising rents for its closing. When she bought the shop five years ago, rent was $1,400 a month, which she says "wasn't so bad," but it's $2,515 now, and she says she can't survive at that. "I tried all year to sell, but I couldn't because of high rent," she explains. "I would like to let people know soon what I decide to do next. I want to give service to my customers—mending, repairing knitwear, alterations, finishing needlework, . . ."

At number 5 Nickels Arcade, the **Merle Norman Cosmetics Studio**, which had closed last September, opened again under the new ownership of Mary Basinski of Ypsilanti, who also owns the Briarwood Merle Norman. "We've given it the greatest facelift of all time," says Basinski, who should know all about faces. "It sure was in need of an update."

"We've got complete nail services," manager Kirsten Bakke offers, "and every little thing you'd need for your face."

★ ★ ★

After we wrote about **Evening Star Futons'** move to Felch Street in January, we heard from two readers who'd had trouble with the business and its owner, Susan Bott. Soon after, the store closed under a press of legal and financial problems. We reached Bott, who says she's getting by working as a waitress. She admits things got out of control with the business, but she hopes to recover. ■

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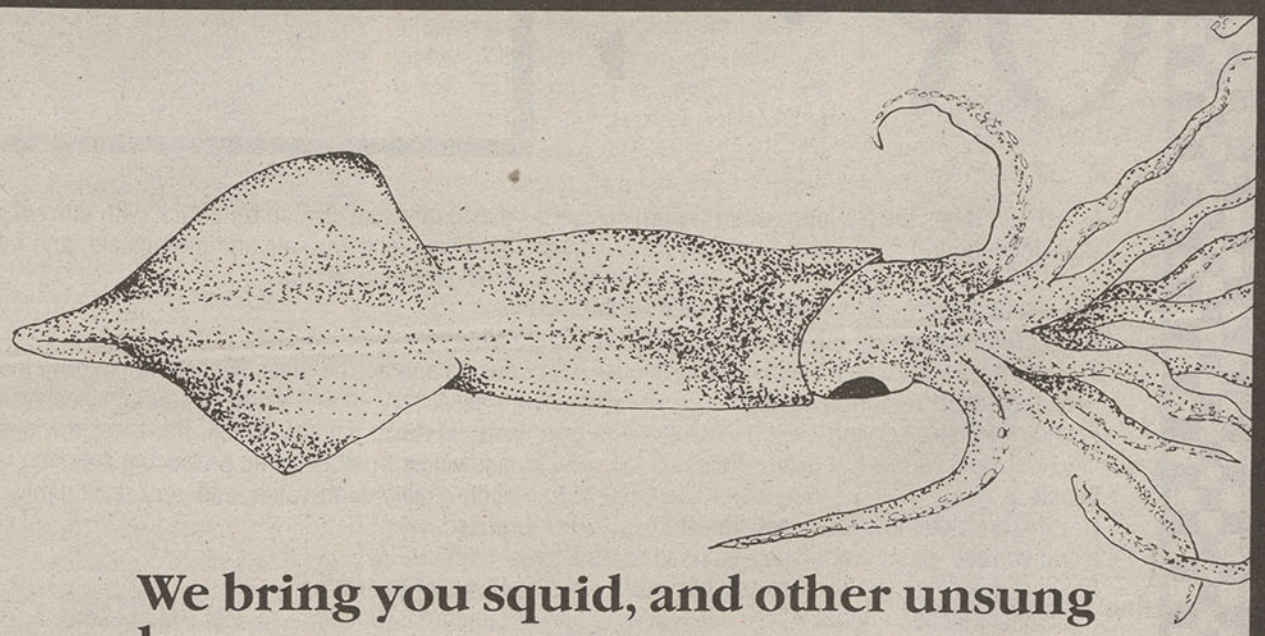

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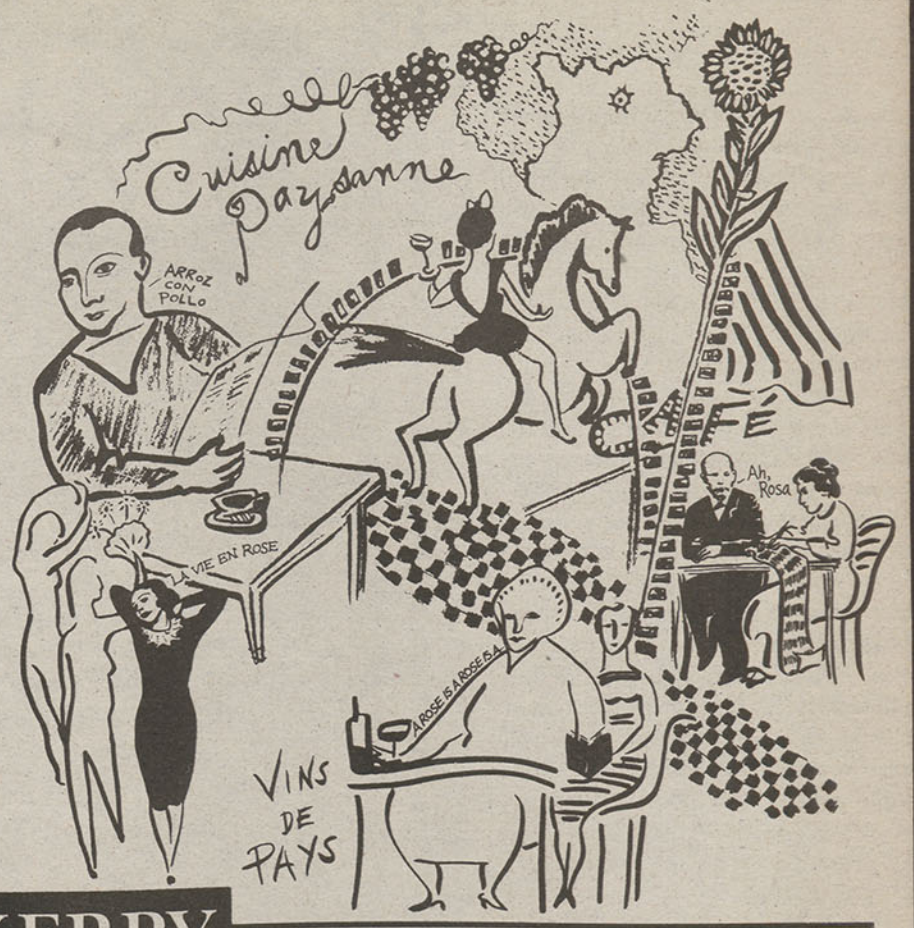

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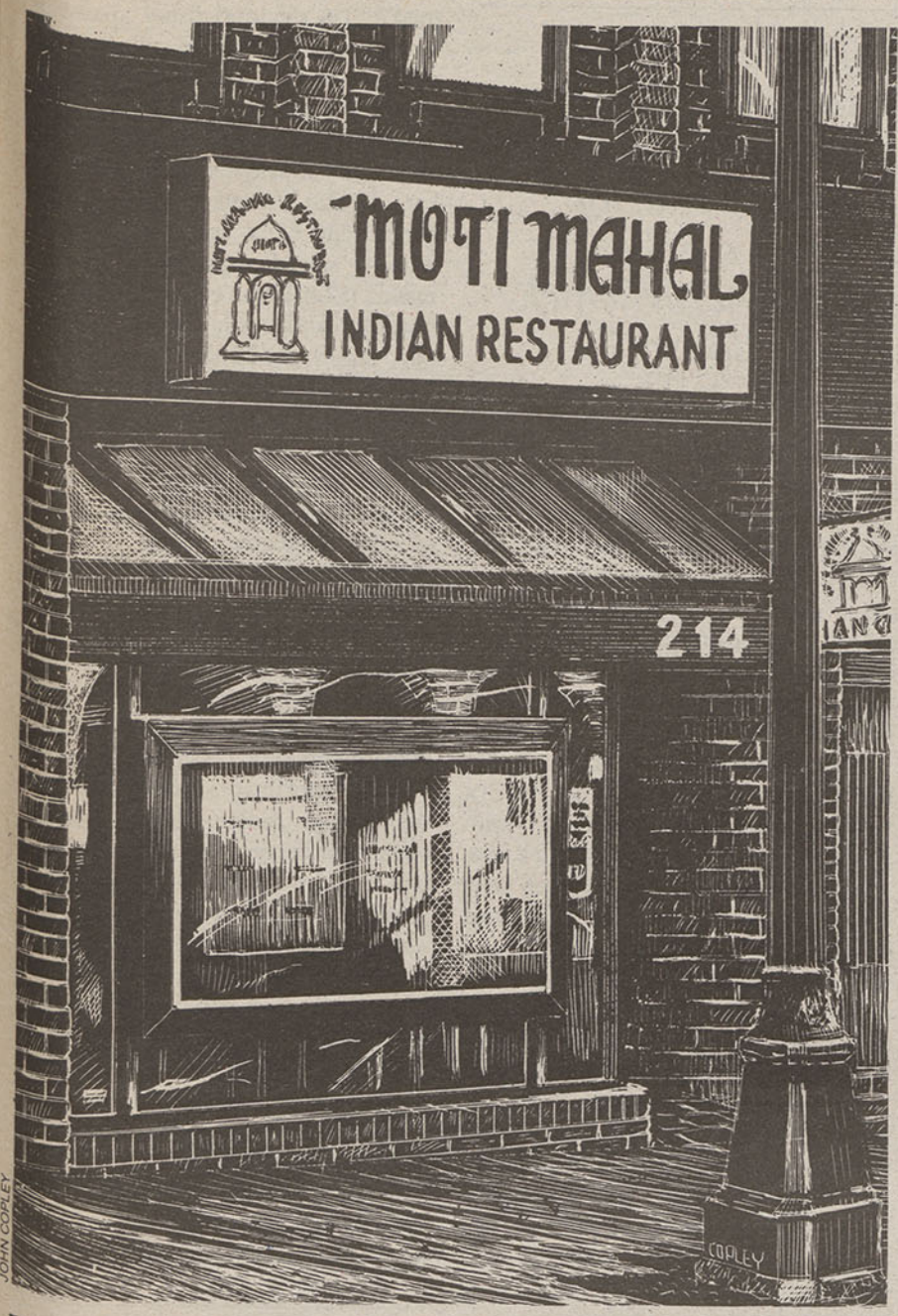
France Schrom
Dave Koster
Margaret Wong
Sudee Taormina
Lisa Gottlieb-Clark
Doris Miller
La'Ron Williams
Paul Le Bras
Jim Koebnick
Larry Darling

and all the Kerrytown merchants for their patience and support.



JOHN COPLEY

Moti Mahal

Exotic food, inept service

Opening a new restaurant in restaurant-saturated downtown Ann Arbor is a sign of a lot of confidence in the food, or a lot of confidence in the packaging. In this case, it's obviously the food that's driving the operation—a welcome deviation from the style-before-substance formula that has dominated the restaurant industry of the 1980s. Moti Mahal's group of experienced restaurateurs from Bangladesh, who already own a restaurant of the same name in Royal Oak, seem to have given little thought to creating a coherent personality for their Ann Arbor branch. What little personality there is seems to be split. The interior is neat and clean, but it's an interior designer's nightmare—a hodgepodge of plastic paneling, mud-colored paint, and the original brick, with branched brass lights sprouting from the walls, and red and white linens, including cloth napkins, adorning the tables. A final surrealistic touch that extended well into February was long strings of winking Christmas tree lights and metallic bunting stretched helter-skelter across the room.

For those who are accustomed to the dressy, exotic, night-out feel of Raja Rani, this is a change. Moti Mahal has no liquor license, and perhaps this is why there is more of a home-style feeling here, though the grave courtesy of the Bangladeshi waiters—all dressed in starched white shirts and ties—keeps the ambience well above the level of a diner.

Moti Mahal
214 E. Washington **668-7323**

Description: Tall, narrow railroad car of a room, painted a dingy color, with sparse decoration and little personality.

Atmosphere: Informal, but in a quiet, polite way. Taped Indian music plays quietly in the background.

Recommended: Lamb korma, chicken karai, kabab masala, mango lime pickle, and the delicious homemade mango ice cream. Slightly less enthusiastically endorsed, but still pretty good: mulligatawny soup and paratha bread.

Hours: Lunch Mon.–Sat. noon–3 p.m. Dinner Sun.–Thurs. 4:30–10 p.m., Fri. & Sat. till 10:30 p.m.

Prices: Appetizers $1.25–$4.10; meat entrees $6.50–$12.75; vegetarian entrees around $6 (all entrees come with either rice or bread); chutneys and side dishes in the $1 to $3 range. Lunch, with soup and tea or coffee, in the $4 to $6 range.

Wheelchair access: Main floor accessible, including bathrooms. The lower level, which doesn't seem to be used much, is not accessible.

The first page of the menu is an enthusiastic paean to the glories of Indian cooking, narrated by the restaurant itself: "Hi! I am Moti Mahal—the Diamond Palace about to entertain you with a splendid evening . . ." After that, the menu gets down to business with succinct descriptions of the dishes. Ingredients, preparation, and hotness are listed plainly with no editorializing. (And no editorial assistance, either: Moti Mahal entertains you with splendid typos such as "onion churny" and a cracker made with "chick peas flower.")

All the food here is so enthusiastically endorsed by the staff that asking for help in choosing your dinner is for all practical purposes useless. Indian cuisine is very foreign to me, but I gave up on asking advice after a few times of dimly feeling as if I were participating in a Monty Python routine. What is good here? I would ask. What do you like? the waiter would counter. These conversations inevitably led to suggestions that if I liked, say, chicken and mild spices, I should order a dish in the chicken category described as mildly spiced. Though stingy with specific recommendations, the owners and staff will discuss effusively the ingredients and preparation of any particular dish. (The waiter practically wrote out the recipe for mango ice cream for me when I complimented it.) During a telephone interview I was invited several times to come and watch the dishes being prepared.

The appetizer plate for $3.25 could have been better. Appetizers are a strong suit of Indian cooking—even people who don't like Indian food usually like these highly spiced meat and vegetable fritters, turnovers, and pastries. This assortment, however, all tasted faintly stale and preprepared and were served barely warm. Even the crispy papadam, a cracker made from chick pea flour, had an off taste to it. It was crisp enough, but tasted as if it had been sitting around too long absorbing other flavors. The thin tamarind chutney that came with it was the only component that seemed fresh and invigorating.

Mulligatawny soup ($1.35) was not the common chicken stock delicately laced with curry, apples, and cream. Instead, it was a thin, heavily spiced, bright orange broth. The sharp, thin taste makes it a good appetizer.

Chicken curry ($6.50), the trademark dish of Indian restaurants, was one of the more disappointing things I had. The chicken pieces were large, none of the spices had had a chance to seep in, and the mild curry tasted chalky. This, like the majority of the entrees here, is served in a covered silver bowl and accompanied by

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March Menu Selections

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MONTHLY DETROIT

another silver bowl of yellow, saffron-scented rice.

The menu entertains with such splendid typos as "onion churny" and a cracker made with "chick peas flower."

The curry was one of a large collection of stew-like items on Moti Mahal's menu. You won't find crisp vegetables and contrasting textures in these dishes. The vegetables that commonly show up—like green pepper and onion—are usually cooked to a pulp and tasteless. The appeal is in the endless shades of flavor that can be pulled from the different combinations of spices.

I liked the shrimp Madras ($9.20) a lot better than the chicken curry. It came in a full-flavored, fiery red-brown gravy with green peppers. The large shrimp in it were tough, though, as if they had been carelessly dropped in the sauce and stewed there until someone felt like serving them. In the middle range of hotness, lamb dopiaza ($6.95) is made of fragrant, tender, well-stewed chunks of lamb with a pleasant but generic tasting Indian sauce. Lamb korma ($6.95), a very mild dish, gets its sweetish taste from raisins and cream; the sauce, while subtle and delicate, was very distinctive. The cream bound together the usual Indian spices (cumin, coriander, and turmeric) in a more memorable, identifiable way than in the lamb dopiaza.

Most of the menu reflects the American preoccupation with meat, though Moti Mahal serves only lamb, chicken, and shrimp, in keeping with both Hindu and Muslim dietary proscriptions. From the short vegetarian menu, I tried sag paneer ($5.95), a spinach and homemade cheese stew that wasn't odd tasting at all, though it sounded strange. The mildly spiced spinach was dotted with bland, almost tofu-like, squares of cheese. In retrospect, of all the stew-like dishes I tried, lamb korma was probably my favorite, followed by the shrimp Madras.

Chicken tandoori ($7.50) is another Indian signature dish. Marinated in a combination of spices (and red food coloring) that turns it bright scarlet, the half-chicken is cooked quickly in a special oven that's more like a kiln. It's spectacular looking and sounding (the loud sizzle of a tandoori order coming out of the oven can be heard throughout the restaurant) though I've never thought the taste really matched the appearance. Here, as in every other place I've ever tasted tandoori, it's mild tasting, considering what goes in it and all the fuss made over it. It is good, but the garlic, ginger, lemon juice, and all those orange-red spices are disappointingly subtle. Moti Mahal offers a tandoori mixed grill ($9.95) of shrimp and chicken tandoori, boneless chicken tikka, and lamb that looks terrific, though I never tried it. The tandoori dishes come with a heavy, flaky fried bread called paratha, delicious when hot and fresh, and progressively heavy and oily as it cools.

My two favorite entrees came from the "chef special delights" section. Chicken karai ($8.25), a western Indian dish, was reminiscent of a spicy stir fry, with crunchy singed vegetables. The kabab masala ($7.85) is an evil looking and fantastically exotic tasting stew. It contained huge lumps of odd looking things in an almost black sauce. These turned out to be lamb patties—which were bright scarlet inside, obviously treated with the same red coloring as the tandoori chicken—a whole boiled egg, and long stringy pieces of well-cooked green pepper.

Finally, a condiment I fell in love with: the violently hot and salty mango lime pickle ($1.15), containing little woody-textured things that I'm told really are the namesake ingredients.

There's a wonderful dessert here, too, that's a soothing finish for the various burning, salty flavors encountered during the average Indian dinner. Khulfi, a mango ice cream ($1.65), is a different breed of ice cream. It's made on the premises from rich milk (not cream), mango juice, cinnamon, cardamom seeds, lemon, and other ingredients, frozen in a paper cup, and served sliced into tiny pieces like sections of an orange.

The service at Moti Mahal is probably beyond redemption. For all the polite formality of the waiters' appearance and demeanor, things do not run very smoothly. Even for undemanding customers, eating here can be a laborious experience, punctuated by almost unbelievably long waits.

I found Moti Mahal in some indefinable way to be a place better than the sum of its parts.

Figure on spending at least an hour and a half for a meal. The difficulty of getting something to drink other than water was the most consistent irritation for me. I always had to ask for tea twice, and when it came, it was usually a tea bag in a cup of hot—not boiling—water, with no refill ever offered. Those who tend to keep waiters on the run with out-of-the-ordinary requests shouldn't even think of coming here.

Despite all this, I found Moti Mahal in some indefinable way to be a place better than the sum of its parts. The food tastes genuinely exotic to me, and I enjoyed it. The service bothered me only when I was in a hurry: I got used to it the way you get used to the irritating quirks of good friends.

—*Sonia Kovacs*

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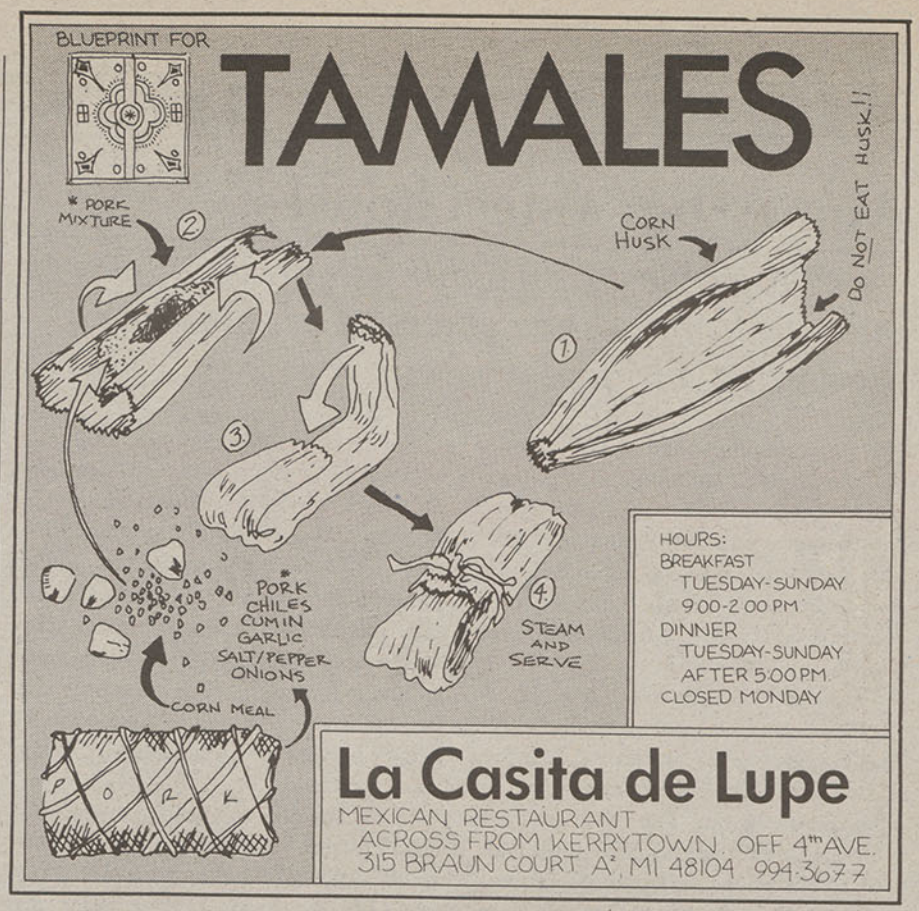

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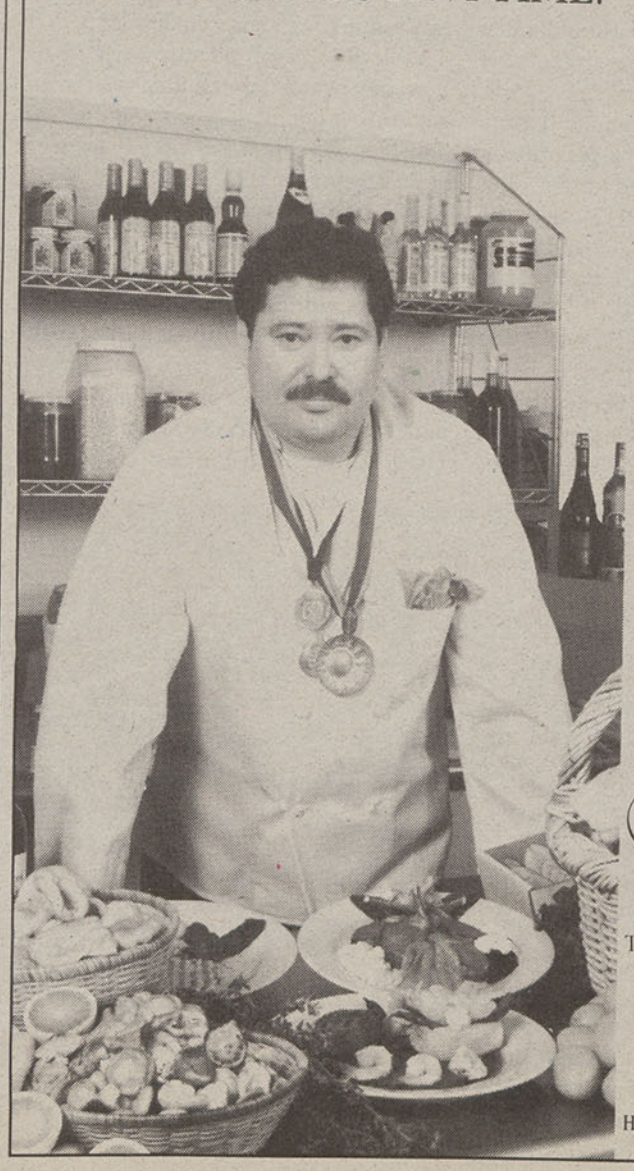

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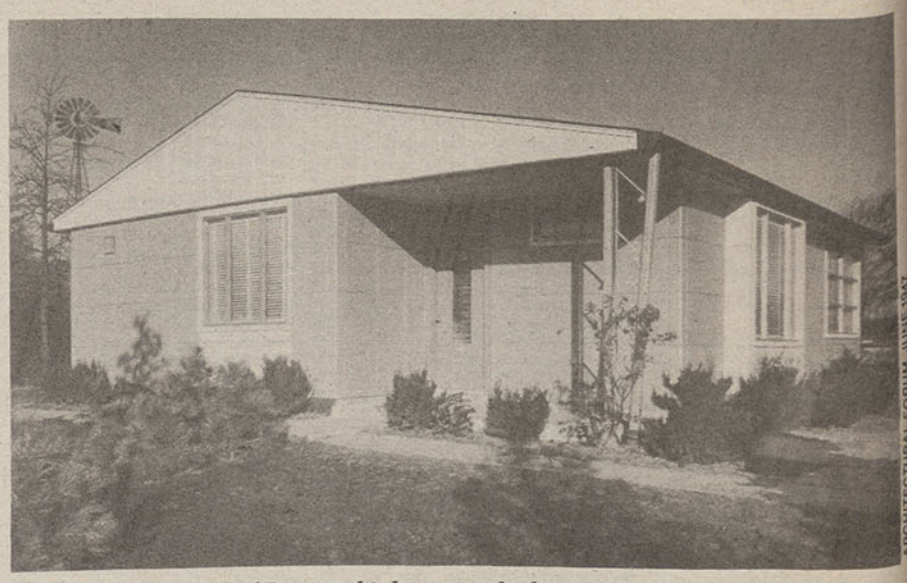
Ann Arbor's steel houses

Once the object of neighbors' wrath, Lustron homes have emerged as winsome modernist antiques.



ARCHITECTURAL FORUM, JUNE 1947

The innovative all-steel Lustron kit house made the cover of *Architectural Forum* in June 1947. When production started in 1948, the ten-ton, 3,300-piece prefab houses sold for just $7,000.

Lustron homes were one of the most innovative solutions to the post-World War II housing shortage. Nine of them can still be found in Ann Arbor, in close to their original condition—despite dire predictions at the time of their construction (1948–1950) that they would soon be a pile of rust.

Except for the cement slab they rest on, Lustron homes are made entirely of steel. The outside walls consist of two-foot square, porcelain-finished steel panels in either yellow or tan. The roofs are made of interlocking steel tiles. The inside walls are also of steel, as are the doors, ceilings, and the built-in furniture. A clever room layout—no halls, sliding doors, and large windows—makes maximum use of the space, and the 1,025-square-foot, two-bedroom houses feel much roomier than they are. Jane Barnard, owner of the Lustron at 3060 Lakeview, says, "The use of space is perfect. There is nothing I would change."

Lustron homes were the brainchild of Carl Strandlund, an industrial engineer who worked for a Chicago company that manufactured porcelainized steel panels for gas station exteriors. Strandlund's great inspiration was to use essentially the same material for housing.

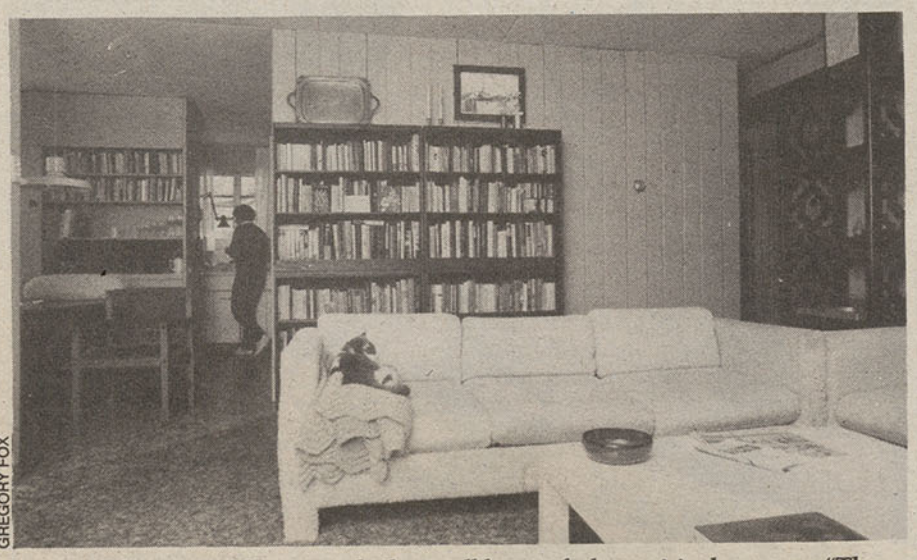
For start-up money, Strandlund got a $15.5 million loan from the federal Reconstruction Finance Corporation, followed by several other loans. He used the money to take over a huge, twenty-three-acre factory in Columbus, Ohio. There he set up his sheet-metal presses, high-speed welding rigs, enamel sprayers, and drying ovens. His house kits, designed to be set up like giant Erector sets, began coming off the line in 1948. Each kit consisted of 3,300 individual parts and weighed 10 tons. The original price was $7,000.

Lustrons came to Ann Arbor through the efforts of visionary businessman Neil Staebler, who heard about them while working in Washington for the Federal Housing Administration in the years just after the war. He recalls, "I thought they were a swell idea. Lustron promised to be a durable material, which it has proved to be." When he returned to Ann Arbor to live, he applied for the local Lustron franchise.

In all, Staebler was able to arrange for nine Lustron homes to be built: at 605 Linda Vista; 3060 Lakewood; 1121, 1125, and 1129 Bydding; 1711 Chandler; 800 Starwick; 1910 Longshore; and 1200 S. Seventh. All but one were put up by Clarence Kollewehr, a carpenter who went on to become the business manager of Local 512 of the United Brotherhood of Carpenters and Joiners. Kollewehr and his crew, which consisted of two other carpenters and two laborers, had some trouble erecting the first few Lustrons, but soon became so adept that they hardly had to refer to the building manual. If there were no snags, they could erect a Lustron home in less than a week.

Kollewehr has fond memories of the Lustrons, which he describes as "an engineering monument when you consider how they were built." The only problem he remembers is that the outside panels would sometimes get chipped while being pounded in. But the kit was so well designed that it even included enamel paint in the color of the model, so that the crew could do quick touch-ups at the end of the day.

The Lustrons' practical, progressive aura appealed especially to people at the U-M. But probably the best-known Lustron buyers were Ray and Olive Dolph, builders of the Dolph mansion in the Lakewood subdivision off Jackson Road. When they decided to move to a smaller house, leaving the mansion for their son, Charles, and his family, the Dolphs chose a Lustron, appreciating its nice house plan and new materials. Says Charles's ex-wife, Marge Reade, "We were liberal about those things."



GREGORY FOX

Lustrons' clever room layout made the small homes feel surprisingly roomy. "The use of space is perfect," says owner Jane Barnard. Barnard's Lustron in the Lakewood subdivision was built as a retirement home by Ray and Olive Dolph; they moved into it from the nearby Dolph mansion.

Few people, it turned out, were as liberal as the Dolphs. "The city didn't care much for [Lustrons], or the neighbors either," recalls Clarence Kollewehr. "There were comments wherever we worked. The neighbors were not tickled." After selling nine Lustrons, Staebler decided to switch to more conventional prefabs, finding the opposition to Lustrons "a hornet's nest." Lustron was going out of business anyway. Although the houses were well designed, the company never became financially stable and went bankrupt in 1950.

During the Lustron bankruptcy hearings, it was revealed that Wisconsin Senator Joe McCarthy, one of Carl Strandlund's staunchest supporters in his loan requests, had been paid $10,000 by Lustron to write a 36-page article explaining how veterans could get housing loans. Although a direct connection between payment for the article and McCarthy's support for the Lustron loans was never proved, many found it curious that McCarthy earned more per word than Winston Churchill, whose war memoirs then held the record.

In spite of the scandal and the warnings of early death by rust, the local Lustrons—and others around the country—have held up remarkably well. Ron Hinterman, a former owner of the Lustron on Seventh, says, "It looks the same now as it ever did." Of the Lakewood Lustron, Marge Reade says, "It looks as good as it first did. It will be recorded by history as quite a little card."

Some Lustron owners have had to endure quite a bit of teasing. Rachel Massey, who recently moved from the Lustron on Chandler, says her friends dubbed it "the little Fleetwood." Richard Sears, who lives on Bydding, says his friends compare his home to a refrigerator, asking him if a light comes on when he opens the front door.

When Bob Preston moved into the Lustron on Linda Vista, his friends threw a housewarming party. Most of the gifts were magnets, plus a can opener that came with a note: "In case you forget your house key."

Owners find Lustron maintenance relatively easy once they get used to it. The outside is easily cleaned with a garden hose, while the inside walls respond nicely to soap and water. Rust is a problem only when the walls chip, and then it can be treated with a car-body product such as Rustoleum or Bondo. Over the years, owners have also taken highly divergent approaches to interior decorating. Massey had fun with Art Deco. Claire and Paul Tinkerhouse, the current owners of the Lustron on Linda Vista, have painted the walls with textured paint and decorated with antiques to downplay the shiny steel look. Jane Barnard keeps her decor clean and open so as not to let the lines dividing the steel panels make the house seem too fussy.

Jazz musician Ron Brooks, owner of one of the Bydding Lustrons, moved one of the walls to enlarge his living room and added dry wall. (Brooks was intrigued to hear of the Staebler connection, since his jazz club, the Bird of Paradise, is located in the garage that was part of Staebler and Sons car dealership, a business begun by Neil Staebler's father.) The only current owner not to sing the praises of his Lustron is artist Richard Sears. "It's not terribly efficient, hard to insulate," says Sears. "If I could afford it, I'd tear it down and donate it to the landfill." Sears has also made the most dramatic interior changes of any Lustron owner: he's removed all but the bathroom walls so he has room to stand back and view his paintings.

—Grace Shackman

Selections From Our Current Menu

The Earle

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les pâtes

vermicelli coi gamberetti e erbe: vermicelli tossed with sautéed shrimp, sun-dried tomatoes, garlic, olive oil and a variety of fresh herbs . . . with parmesan cheese. 11.75

cannelloni con carne: house-made cannelloni stuffed with beef, pork, chicken, porcini mushrooms, prosciutto, vegetables and parmesan cheese . . . baked with tomatoe sauce and mozzarella cheese. 10.75

ziti all'amatriciana: tube-shaped pasta tossed with a zesty sauce of crushed tomatoes, sweet red and green peppers, onion and bacon . . . with pecorino romano cheese. 9.75

fettuccine con le zucchine e carciofi: fettuccine tossed with zucchini, artichoke slices, cream, basil, garlic, and parmesan and romano cheese. 9.75

les entrées

medaillons d'agneau à la sauce à estragon: medallions of lamb sauteed . . . deglazed with port wine and demi-glace . . . finished with butter and fresh tarragon . . . served with turnip-potato puree. 15.75

magret de canard sauté aux cassis et poires: boneless duck breasts sautéed medium rare . . . pan sauced with cassis, demi-glace, pears and currants . . . served with a turnip-potato purée. 16.75

saumon sauté à l'oseille: fresh fillet of salmon sautéed . . . pan sauced with cream, sorrel and basil . . . with sautéed spinach. 15.75

filetto alla toscana: cross-cut sections of beef tenderloin . . . pan sauced with red wine, mushrooms, porcini mushrooms, tomatoes, garlic and fresh sage . . . served with orzo. 17.75

trota alla funghi e limone: fresh rainbow trout lightly floured and seared then baked with mushrooms, sprinkled with scallions, fresh breadcrumbs and lemon juice . . . with rice. 14.75

filet de sole en papillote: fresh fillet of sole baked in parchment with leeks, lemon, dijon mustard and butter . . . on a bed of vermicelli. 14.75

poulet sauté à la creme et estragon: boneless chicken breasts sautéed and served in a sauce of fresh tarragon and cream . . . with a hint of dijon mustard . . . with rice. 13.75

scallopine de vitello alla palermitana: veal scallops pounded and coated with garlic and romano cheese then breaded and sautéed . . . with a fresh rosemary butter . . . served with orzo. 15.75

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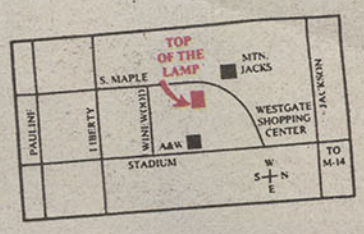

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